

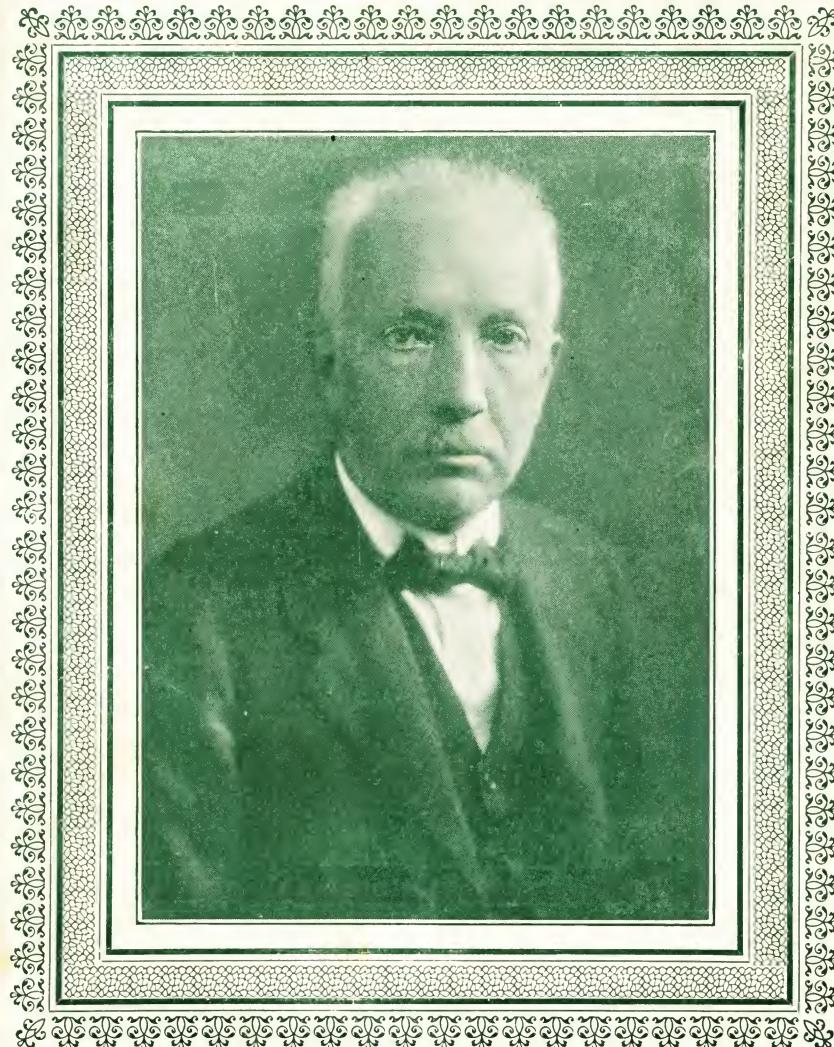
MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW

An Independent American Magazine for Amateurs Interested in
Recorded Music and its Development

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Dr. Richard Strauss



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MUSIC LOVERS'

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AXEL B. JOHNSON, Managing Editor

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Gloria in Excelsis

By the Rev. Herbert Boyce Satcher
Cheltenham, Pa.

MUSIC and merriment have always been associated with the celebration of religious festivals. Apparently this has been true of all religions, and the Christian religion is no exception. Indeed one of the very earliest of Christian legends relates how the Heavenly Hosts sang the first "Gloria in Excelsis" as they imparted to the listening shepherds the knowledge of the birth of the Wondrous Child in the stable at Bethlehem. That song—"Glory be to God on high, and on earth peace, good will towards men"—has echoed all down the centuries, and is not only expressive of the Christmas spirit but of the whole content of the Christian religion. Originally a single sentence, of which the above is one of the most familiar translations, the Christmas Song of the Angels was soon extended and elaborated, both in its Greek and Latin forms. By the fifth century it had made a secure place for itself in practically all of the Christian liturgies. The Western liturgies placed it near the be-

ginning of the Mass, where it has remained ever since, except in the current English and American liturgies. Here its place has been moved forward to correspond to the hymn the apostles are said to have sung after the Last Supper, thus connecting the glad tidings of the Saviour's birth with the more solemn act of thanksgiving after the reception of the Sacrament of the Saviour's Body and Blood. Just as the weekly observance of Sunday is a perpetual reminder of the first Easter, so the singing of "Gloria in Excelsis" at every Communion Service in the liturgical churches is a perpetual reminder of the first Christmas.

Feast and merriment, with the glad sound of joyous music, have been from time immemorial associated with the observance of the Christmas festival. And "Gloria in Excelsis", the original and only peculiarly appropriate Christmas hymn, has been clothed with glorious music from the time of those self-effacing and now unknown Mediaeval melo-

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dists, on through the age of the contrapuntalists, the formalists, and the romantics, to the present. Most unfortunately, none of the recording companies have as yet seen fit to give us a single version of the world's first Christmas song, so that those of us who delight in recorded music must attempt to satisfy that delight with other and later forms of Christmas hymnody. The most popular of these is the Carol, which appeared during the Middle Ages, possibly first in connection with the mystery plays, but certainly evolving from the ballad forms current among the people.

Carols and the Christmas festival seem to

belong together, for the rollicking jovial character of this buoyant musical form fits in admirably with the spirit of Christmas. And perhaps anyway the words of the "Gloria in Excelsis", as they fell on the ears of the startled shepherds in the calm of the Judean night, were clothed in music of the Carol form, or perhaps again in such gossamer threads of silver sound as only Pergolesi has given them since. Be that as it may, Christmas would not be Christmas without the aid of the Divine Art, and the phonograph has a most important place at this season in furthering the progress of that art.

General Review

(NOTE: Due to the advanced publication date of this issue and the usual seasonal delay in the mails, information on the current foreign releases has not been received in time for inclusion in this number.)

THE outstanding domestic record of this month is beyond any doubt the truly remarkable Bach Toccata and Fugue in D minor played by Stokowski and the Philadelphia Symphony. Here he has succeeded in condensing all the impressiveness and musicianship of an entire album set of the first rank into a single record. If you can afford but one disk in the holiday season, by all means choose this one (Victor 6751). Stokowski is also represented by album M-23 in the Victor Masterpiece Library—Rimsky-Korsakow's Symphonic Suite "Scheherazade," for which we have been waiting so long. In addition to being of the highest musical and technical merits, it is one of the most interesting releases in many a day, as it reveals an entirely new aspect of Stokowski, differing radically from those that have been shown on his recordings before.

The second of the two album sets to be released by Victor this month (M-21) is the Beethoven Emperor Concerto played by Bachaus and the Royal Albert Hall Orchestra, reviewed several months ago from the English pressings. There has been a considerable delay in issuing it here, but at any rate it is now available and is a fine example of modern piano and orchestra recording as well as an important addition to Beethoven's recorded works. Beyond a "Boheme" Fantasia, another fine performance by the Victory Symphony orchestra and a most desirable record for those interested in operatic potpourris, there is not much else of outstanding interest in the regular domestic releases. In a new Educational List (No. 4), however, are three of work of significance, a re-recording of Coates' version of Don Juan, the Prince Igor overture also by Coates, and the first electrical Mozart G minor Sym-

phony, conducted by Malcolm Sargent. In this foreign list—German—is a large group of Christmas and other potpourris played by Marek Weber's and Ferdy Kaufmann's orchestras. None of these are of particular general interest, especially as we have far better works of the same type recorded by the Columbia, Brunswick, and Victor Concert orchestras. However, these others are rightfully placed in the foreign lists as they are of direct appeal to Germans in this country as illustrative of what the light orchestras of today are able to do with the old time melodies. The Viebig version of the Johann Strauss Fledermaus Overture is the disk which is most important in the Victor foreign list, at least as far as the serious music lover is concerned.

Sir Hamilton Harty again leads the Columbia releases, this time with a single record (7136-M) of the Purcell-Wood Trumpet Voluntary and the Davies Solemn Melody, which arrived too late for review in the last issue. This, like everything Sir Hamilton does, is excellent and makes me wonder why we must wait so long for the American issue of his own Wild Goose Suite, which has already been imported in considerable quantities by many collectors. The Prince Igor Polovstian Dances as played by Sir Thomas Beecham come next; unquestionably this is the best version of this brilliant work available today (7138-9-M). There is also an unusually fine violin record (9033-M) by Toscha Seidel, playing the Slavonic Dance No. 2 of Dvorak and the Hungarian Dance No. 1 of Brahms, in a way that has given me more pleasure than any other coupling of violin solos for many months.

The Brunswick Company continues its Symphony Series with a seventh set, that of Strauss' own version of Death and Transfiguration. The work possesses special interest as the composer's own interpretation, but the scratch—due probably to bad centering of the samples sent to the Studio—puts this work decidedly below the mechanical standard set by the earlier issues, which were

pressed in much finer fashion than the Polydor versions. The samples of Death and Transfiguration at the Studio are early pressings which are often liable to be poorly centered, so I must defer final estimate until I have heard the later pressings which are being sent to us.

Three major English works of current release were imported from England in post haste. The Franck Symphonic Variations by Cortot and the Royal Albert Hall Orchestra supply the long-needed electrical version of this beautiful work, and the Coates record of excerpts from Prokofieff's "Love of the Three Oranges" is a notable addition to the ever-growing lists of recorded modernistic compositions. But Herman Abendroth's wonderful reading of the Brahms Symphony No. 4 is one of the outstanding works not only of the month, but of the year, and already it has given us at the Studio many delightful hours. If the American version of Brahms' Symphony No. 1 was of particular noteworthiness, this English version of No. 4 is not far behind. I don't know how soon the Victor Company will make this great work available, but I have information from both the New York Band Instrument Company of New York City and the H. Royer Smith Company of Philadelphia that they have large orders of the English pressings on the way. As friend "Vories" remarks in his Recorded Remnants this month, it is a good indication of the advance the phonograph movement is making that reliable and progressive concerns like these two consider it worth-while to make the outstanding releases from across the water available here at once. Just look at the lists in the announcements of the New York Band Instrument Company in this and last month's issues, and consider how quickly the Edison Bell needles and Russian Ballet records were made available by the H. Royer Smith Company. American enthusiasts may rejoice in the fact that hereafter they are to be spared the long delays, the annoyances of customs duties, breakage, etc., in obtaining foreign recordings. Mr. W. H. Tyler the progressive Manager of the New York Band Instrument Company writes me that he has not less than 5,000 H.M.V. records (400 different compositions) and a similar number of English Columbia, Parlophone, Edison Bell, etc., etc., records on the way. The Royer Smith Company in Philadelphia has been supplying imported records for its customers, and now Mr. Smith is enlarging his quarters and organizing a department devoted exclusively to the ever-increasing mail order business. The PHONOGRAPH MONTHLY REVIEW may perhaps be excused for taking a pride in having played at least some part in fostering this remarkable new demand and interest in the best records of both domestic and foreign issue.

Both the dealers mentioned above are preparing to make the sensational English Columbia Bayreuth Wagner Festival recordings available at the earliest possible moment, although it surely will not be long before these works are released under the American Columbia label. These records—eleven in all—include excerpts from

Parsifal, Siegfried, The Rhinegold, and The Valkyries, all actually recorded in the Wagner Theatre at Bayreuth during the Festival last summer and all issued with the approval of the Festival's Director, Siegfried Wagner. The latter conducts the Prelude to Act III (2 parts) and the Good Friday Music (3 parts), from Parsifal, with Alexander Kipnis and Fritz Wolff for soloists in the second work. The other Parsifal pieces are conducted by none other than Dr. Karl Muck himself, whose magnificent performance of the opera was the feature of the festival. He plays the Transformation scene (2 parts), the Scene of the Flower Maidens (2 parts), and the Grail scene (6 parts); the vocal parts are of course actually sung. At last Dr. Muck's art is again transferred to the wax disks and this time his name occupies its rightful place on the labels. Perhaps it may also be restored to its long vacant place on the Boston Symphony Orchestra's records of so long ago, the peak of the recording skill of those days, as we trust the new works will be of the skill of today. Franz von Hoesslin is the conductor of the remaining works: the Forest Murmurs, Prelude to Act III, and Fire Music (1 part each) from Siegfried; the Entry of the Gods (2 parts) from The Rhinegold; and the Ride (2 parts) from The Valkyries. The parts of the Rhinedaughters and the Valkyries are of course actually sung. Surely the Columbia Company may well be proud of this recording triumph; every music lover will await the records with the most eager anticipation.

Several features of this month's issue of the magazine deserve comment. First is the inauguration of our Reproducing Piano Supplement devoted to reproducing pianos and their recordings. This is added separately to the regular magazine and is quite independent from it, a supplement to and not an integral part of THE PHONOGRAPH MONTHLY REVIEW, which remains now as always devoted exclusively to the phonograph and records. But many of our readers are already interested in reproducing piano recordings, and undoubtedly the others will be interested to learn about the wonderful developments that have been taking place in this field of recorded music and also to compare performances by leading artists available both on rolls and on disks.

This medium has been developed perhaps even more rapidly than the phonograph and photographic recording. In addition, reproducing piano rolls possess the advantage of allowing a printed text (analysis, explanation, running comment, etc.) to be printed with the music on the roll, so that as one listens to the composition, bar by bar, he may read at the same time the text which accompanies it exactly. The "Audio-graphic" process is obviously of the greatest significance in music appreciation and study. I was present at a demonstration in Boston and was truly amazed at the results that can now be obtained in this medium, as far removed from the player piano rolls of yesterday as the modern electrical record is removed from the old acoustical one.

The permanency of this Reproducing Piano Supplement depends entirely upon the interest shown in it by our readers. Expressions of their opinion will of course be welcomed. If the interest shown warrants it, the supplement will be continued and expanded; otherwise the innovation will be discontinued.

A further chance will also be noted this month in the type of paper used. A number of complaints have been received, especially from among the more elderly of our readers, regarding the glossy surfaced paper used up until this issue. The glossy surface is admittedly difficult on the eyesight and consequently I have decided to try out another type, perhaps more suitable to a journal of this character. It will be noticed that cuts do not reproduce quite as well, but the improved appearance of the text more than balances that disadvantage. This is not a measure of economy; as a matter of fact the new paper is a little more expensive, but the lessened strain on the eyes of our readers is surely worth the extra cost.

The New York Philharmonic Orchestra by virtue of its history and standing rightfully deserved an earlier place in our Recording Orchestra series, but no photograph was available until a month or so ago. It is a great pleasure to be able to publish its picture and an account of its history and recordings at last. The rest of the American orchestras which have not yet appeared in this series will be included in early issues.

Thanks are due to the Rev. John W. Norris of Philadelphia for the opportunity of printing the picture and article on the Monahan Post American Legion prize-winning band. We have had considerable correspondence regarding this organization's records with our English colleague W. A. C. of the *Gramophone* and others, and we are now happy to be able to enlighten these inquirers with the full details of this band. (And while speaking of band records, I should mention Brunswick No. 3266, in which Sousa's El Capitan March is played for the first time on records in the true vein in which Sousa plays it as an encore in his concerts. Walter Rogers deserves the credit for succeeding, even with a comparatively small band, where even Pryor and others have failed.)

Another Philadelphia clergyman also deserves editorial thanks. Rev. Herbert B. Satcher was the first American clergyman to organize a Phonograph Society and the result of his untiring labors is shown elsewhere in this issue where the current report of the Cheltenham Society reveals the remarkable progress he has succeeded in making. Where the first meeting was attended by only a few friends, this last one drew an audience of seventy-five. The Reverend Satcher has been one of our most valued supporters from the very first and his interest and co-operation have been of inestimable help and encouragement to us. It is a real pleasure to have the privilege of printing his beautiful little article on the close link between Christmas and music.

While the record releases of last month aroused thoughts on the subject of "interpretations" and music critics, those of this month give rise to a consideration of realistic recordings and the cultivation of a "phonographic ear." It is well known that of late there have been releases of such intense realism that even those who scoff most at the phonograph are silenced. Yet it cannot be expected that every work can possess such illusion of reality as some of the outstanding orchestral and band records of recent issues. The seasoned phonograph enthusiast is much easier to please than the novice in this respect, for he realizes that the phonograph is after all a mechanical instrument, and he overlooks occasional limitations in the pleasure of so many musical delights. The novice, however, demands absolute realism in every record, until he becomes more and more familiar with phonographs and records and gradually cultivates what well may be called the "phonographic ear."

The excessive demands of the phonographic novice accounts for the scoffing of so many professional musicians. Again my father provides a case in point. When I first sent him an instrument, several years ago, he was of course glad to receive it inasmuch as he was no longer able to go out for his music as much as he had previously done, but he was implacably severe in his criticisms: surface noise, recording, even interpretations that differed from his own conception of the works played, all aroused his condemnation. But now after some years he is not only an enthusiast himself, but has converted many leading Danish musicians into enthusiastic record fans. On his eightieth birthday recently he was able to give for his friends a phonograph concert consisting of works for which no excuses or criticisms were necessary.

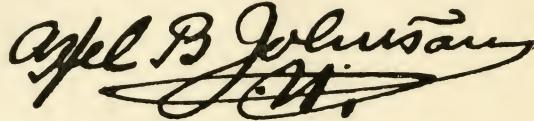
Most musicians who scoff at recorded music today do so only because they have not given the phonograph a fair chance. Their prejudice could hardly be blamed in the past, for they couldn't get the things on records they cared to listen to. But now conditions are revolutionized. The phonograph enthusiast can still learn much in the concert hall, but the concert goer can learn fully as much from records. I have particularly in mind Beethoven's Seventh and Eighth Symphonies. Recordings of the latter work had given me no idea of true beauties, and it was a Mengelberg concert performance which gave me a true conception of the work. And with the Seventh, it was just the other way around. No concert performance ever made me feel I truly knew the work until I had heard Stokowski's records. All of which goes to prove that while every phonograph enthusiast must necessarily be a music lover, no music lover can afford to scoff at the phonograph today. The disks of ultra realism are attracting the attention of those unfamiliar with recorded music, but realism is only a part of the merits of the modern instruments and records. There are musical beauties which outshine all the technical brilliancies.

Just as we go to press with this issue, a large part of the annual New Year's special Victor release has arrived at the Studio. A special advance holiday was declared in the Studio at once when the box revealed such surprises as Respighi's Fountains of Rome by Coates and the London Symphony Orchestra (two records), the American re-pressings of Franck's Symphonic Variations and the Love of the Three Oranges excerpts reviewed from the H.M.V. disks elsewhere in this issue, Mozart's violin concerto in E flat by Thibaud and a symphony orchestra under Malcolm Sargent (three records), Coates' Oberon Overture formerly available in sets for the "Automatic" Victor instruments, and his French H. M. V. version of Ravel's La Valse; another record by the Philadelphia String Sinfonietta (Grieg's Herzwunden and Bossi's Burleska), a Messiah record by the Royal Albert Hall Chorus, Ferdie Grofe's Mississippi Suite by Whiteman's Concert Orchestra, and a Bach Prelude and Fugue in C major by Harold Samuels. Among the vocal records are releases by Dame Nellie Melba (Szulc's Clair de Lune and Burleigh's Swing Low Sweet Chariot), Marcel Journet (Don Giovanni—Leporello's Aria), Dusolina Giannini, Louise Homer, John McCormack, Reinald de Gogorza, Clarence Whitehill, Sir Harry Lauder, and Homer Rhodes-heaver. There is also a piano record by Rachmaninoff (Paderewski's Minuet and the popular E flat Nocturne of Chopin), an organ record by Charles R. Cronham (Berceuse from Jocelyn and Meditation from "Thais"), and the Victor Salon Orchestra under Shilkret playing Japanese Sunset and Mystery of the Night.

There was no time for the works to be reviewed in this issue, but the complete details will be given next month. Meanwhile, first impressions of the records heard are extremely favorable. The Fountains of Rome is a notable addition to recorded music, especially in a performance every bit worthy of Coates, and should win as many converts on records as it has done in the concert hall where its popularity has been eclipsed only by the same composer's more sen-

sational, but less poetic, Pines of Rome. The Thibaud Mozart concerto adds another great concerto to the large recorded literature and the Grofe-Whiteman work—played and recorded in superlatively fine fashion—swells the lists of recorded American music. Perhaps most deserving of praise, however, is the remarkable promptness of the Victor Company in making such English works as those by Franck and Prokofieff available in this country in the following month, and in bringing out those by Respighi and Mozart even before they have been released abroad. Indeed it is hard to find sufficient words of praise for the Victor Company in bringing out these remarkable recordings (and there are several more in this New Year's release still to reach us!). I am glad to be able to express my heartiest appreciation of the kind and helpful co-operation of the Victor officials in this instance as in so many previous ones. The records were sent to us in advance in time for mention here and at the same time notification was received from the Educational Department that the List No. 4 was on its way to us, the three major orchestral works having been sent some time before. Such co-operation (and of course it is matched by that of the other recording companies) more than atones for many of the less pleasant features of magazine publication!

The publication date of this issue has been advanced in order that most of its readers may have it by Christmas time. With it goes the best holiday wishes of the entire Staff and a renewed expression of appreciation for the interest and co-operation of all our subscribers, contributors, manufacturing company officials, and friends. For all of them THE PHONOGRAPH MONTHLY REVIEW wishes a merry, happy, and phonographic Christmas and New Year!



Stokowski versus Weingartner

By DR. K. E. BRITZIUS

A splendid performance! A poor performance! He conducted too fast! He played it too slow! To attempt to reconcile most after-concert remarks would be difficult work for the reason that the correct reading, the "right" interpretation, is usually a personal thing and at best a nebulous and changing ideal. There are as many readings as there are good conductors. Furthermore each listener accepts or rejects these many performances according to his own knowledge or his emotional response. Yet some common working basis

as to what is right must be found if two conductors are to be successfully compared and contrasted.

When a composition by a little known composer is heard for the first time, that first performance is likely to be accepted as the correct one. Further hearings of this reading merely confirm its "rightness" and a different interpretation will then annoy and be called distorted. Of course this first reading may eventually become commonplace, then a new reading—by polishing

certain details and subduing others—will suddenly loom into view as a “new revelation” and the former reading is impolitely forgotten. The process is endless for no sooner does the “new revelation” become even slightly dog-eared than the clever conductor shifts the focal point slightly and the audience rapturously discovers new beauties at once. Such showmanship is effectively practiced by the “virtuoso” conductor. Its successes are tremendous and astonish its hearers, while its failures are dismal. But either are shallow unless the performance is strengthened by the intelligence of the “traditional” school.

The traditional method is based on the composer. If one knows the composer thoroughly—his life, his attitude toward art, his philosophy and approach to music—then a new and truer attitude can be used to examine interpretation. A first performance or any performance can always be judged as to whether it does or does not realize what the listener feels to be the composer’s intention. The “right” interpretation will then remain permanent until the listener by further study, changes his idea of the composer’s intention, and then of course another interpretation can be accepted. The conductor, following the traditional method works out a definite and fixed reading which well agrees with the composer’s aesthetics and he always conducts a given work in this light. Such intrusion of the composer into a musical performance may seem here overemphasized for surely—the reader might say—it is not necessary in the other arts. And it is true that a Renoir painting can be fully enjoyed and appreciated without knowing Renoir’s life and philosophy. But it must be remembered that a painting is created and presented in a fixed state and requires no interpretative medium beyond the observer’s eyesight, but a musical work unfortunately must be actually played before it can be appreciated. It is because this playing,—in itself creative—can hold the music so completely at its mercy that one must continually consult the composer’s life and state of mind.

The danger of the traditional method is that being often based on direct knowledge of the composer or of his followers its readings can become too unchangeable and sacred. They will not vary with the widening perspective of later generations, will become static and finally die unmourned. The traditional conductor, then, needs some of the virtuostic approach to keep his readings alive.

Stokowski well represents the virtuoso and Weingartner the traditional school of conducting. Both are great conductors—Stokowski because he has tempered his virtuosity in the wells of tradition, Weingartner because he has fired his traditional inheritance with the vitality of virtuosity. Each has been immersed in the glowing atmosphere of music since early youth.

Leopold Anton Stanislaw Stokowski, offspring of an Irish mother and a Polish father, spent his early days in London. Delighted by musical instruments, he played the tuba, viola, violin and piano at the age of ten. He studied under the best musicians in England—Elgar, Parry and

Stanford. The Royal College of Organists made him an organist. Success at St. James Church, Picadilly, brought him to New York City as choirmaster and organist with St. Bartholomew’s Church, where he spent three years. Cincinnati then persuaded him to lead their symphony orchestra, and after three years there Philadelphia won him. As its symphony conductor, he has gained fame and fortune. He is forty-five years old.

Paul Felix Weingartner, born in Zara, Dalmatia, clarified his musical yearnings in the Leipzig Conservatory. He next studied with Liszt at Weimar. At the age of twenty he saw his first opera “Sakuntala” performed (his opus numbers are now in the seventies, an octet Opus 73 is about to receive its premier). His career as conductor found him in many cities: Königsberg, Danzig, Hambourg, Mannheim, Berlin where, as Court Kappellmeister of the Opera he was forced out for his new ideas), Munich and finally Vienna to succeed Mahler. His ascent to the musical capitol of the world was for the most part a triumphant one. In 1919, saturated with a rich musical experience he retired and as guest conductor won international homage and acclaim. A brilliant thinker, he has put many of his ideas in book form—notably, “Interpretation of Classic Symphonies”, “The Symphony After Beethoven”, and “On Conducting”. He is sixty-four years of age.

To watch Stokowski and Weingartner is to find radically different conductorial manners—with the first, a thrilling visual experience, with the German a lack of any visual response. Golden haired Stokowski inspires vivid reactions by his effective gestures and his splendidly drilled band. While Weingartner provokes surprise at “the immense difference between his strenuous manner at rehearsal and the quiet dignity of his concert manner,” to quote Herbert Artcliffe. Much could be said on the diverse response of an audience to “effective gestures” and to “quiet concert manner” and much as to which focuses the more attention on the music. But with the phonograph, direct visual impressions are non-existent except as they influence the playing of the orchestra and the conductor himself. The record gives only the music, and the conductor’s gestures can neither assist nor hinder the listener’s enjoyment of that music.

Another criterion for comparing interpretations can be discovered in the conductor’s attitude toward music as a whole. By their programs and their own statements, it can be found that Stokowski generally is more inclined toward modern music and Weingartner toward the classical. Both are too large minded, however, to deliberately exclude either one or the other from their view. Stokowski explains that he is “absolutely against people who will admit only classical music, and am equally opposed to the other group—those who wish to hear only modern compositions”. And Weingartner maintains, “Music of today is nothing that one can take hold of. Some of it is very good some has scarcely any good qualities at all. Classical music, on the other hand, is more fixed and definite.”

Brahms' Symphony No. 1.—Years ago, when the Weingartner version was published, the thrill of owning a command performance of Brahms' first symphony was great indeed. The glorious composition revealed itself in a most satisfying manner and although at times one wished a more forceful vigor or a more buoyant pianissimo, the fact remained that here was a very vivid suggestion of the real thing. And this perhaps is where its great virtue lay, it remained a suggestion and demanded the exertion of the imagination to fully recreate the glories of a concert performance.

To own the new Stokowski version seems almost to own the Philadelphia Symphony Orchestra and the actual performance. One is struck at once by the realism of the playing—certainly little here is left to the imagination! Stokowski reveals a most personal conception of the symphony and reads a fine vigor and insatiable force into the score. It is a Brahms First that moves steadily and with compact unity from the first note to the last. It is a remarkable stark and vivid and indeed many subtleties of the composer's inner thoughts are sacrificed to attain the broad sweep of the whole. To Stokowski here truly is the Tenth Symphony. To Weingartner it is the first of Brahms.

1st movement. Both conductors can be severely criticized in one thing—lack of dynamic range. The older recording with a loud-toned needle varies little from an *mf*, the Stokowski version with a medium needle ranges from *mf* to *f* with an occasional *p*, and yet the score is chuck full of *p*'s and *pp*'s. The conductors are probably less to blame than the recording, and yet today surely one can expect the full range from the *pp* to the *ff*. It is generally conceded that the first movement has inherently a wide range of expression. Stokowski, in spite of the limited dynamic range, gives a fine sense of this variety without detracting from his conception of the symphony as a whole. Weingartner holds to a more rigid beat levelling off the emotional peaks and valleys until his picture becomes tinged with monotony. Obviously the first movement goes to the Philadelphians.

2nd movement. One seldom hears such an outspoken andante sostenuto as Stokowski here gives us. This slow movement for him is certainly not an introspective pause in the activity of the work but carries on logically the statement of the first movement. His opponent (in this eloquent musical debate) allows a greater play to the andante's ethereal poetry and very strongly intimates that if he had had the use of electrical recording methods, his version would be the more satisfying.

3rd movement. Again the Weingartner, judged as an isolated movement must be admired for its fine and charming spirit. The Stokowski astonishes as a recording but in his conception (as with the second movement) the strong drift toward the gravitational center, the finale, compels a subordinated third movement.

Finale. One must marvel at the fine dramatic sense of the Philadelphia leader. It is impossible

to imagine a more effective introduction to the horn theme and when the allegro is reached, with its compelling and full-throated song, Stokowski is so electrifying that one is seriously tempted to join in and sing with the orchestra. Here is a finale as strong in its affirmation as is the close of Tchaikowsky's *Pathétique* in its despair. Stokowski by giving full release to its jubilancy realizes its inner essence. Weingartner is less dramatic and assumes a certain solemnity in the allegro. Surely this entire movement must be voted to Stokowski.

To find a Brahms work so entirely characterized, as is this Stokowski first, by vigorous, straightforward expression is somewhat novel. It is however an exciting conception and shows how close Brahms can be brought to the rugged forcefulness of Beethoven. With this interpretation in mind one can well anticipate the splendors of a Stokowski conducted Beethoven symphony, for when Beethoven's virile rhythmic force is intensified the result is overwhelming. That Stokowski has recorded the Seventh is a stroke of good fortune, for he surely can make it a true "apotheosis of rhythm." Weingartner too has the seventh symphony to his credit. His recording this time is electrical so there need be no "ands" or "buts" in a direct comparison with the Stokowski version.

Beethoven's Seventh Symphony—1st movement. Stokowski surprises at once. The introduction is unusually slow. This can of course form a splendid contrast with the onward drive of the coming *vivace*, which begins with fine spirit. But another surprise soon follows, Stokowski breaks up the movement by slowing up the woodwind passages (*dolce*). The slow start of the *poco sostenuto* instead of contrasting with seems to influence the entire movement, which becomes episodical with its repeated beginnings. The reading strives to make Beethoven ape the mood of the later romantic composers, there is in it a grand style which often produces an unfortunate effect. The audience, instead of feeling the vigorous surge of his thought, sees rather his simple harmonic system, complains of his empty scale passages, his many repetitions and the length of the work. The Weingartner interpretation is quite different. He also exaggerates, it is true, but with his traditional approach he exaggerates the strength, the very essence, of this seventh symphony, revealing, "the constantly ascending line of interest . . . the single ebullition of temperament, gathering centrifugal force," to quote Paul Bekker. To obtain a happy result with Beethoven, the virtuoso must favor the rhythmic flow, the structural logic of his ideas as, for example, in the Beecham conducted second symphony, the Coates reading of the third, or the Furtwaengler fifth. Weingartner responds to the steady ascent of the seventh symphony at once. His *poco sostenuto* is therefore much faster than is Stokowski's. He does not hold back but actually accelerates the exhilarating climb.

Regarding the two recordings, both give more attention to the *p*'s and *f*'s than in the Brahms'

symphony and fortunately so, since Beethoven without dynamic contrasts is dull indeed.

Second movement—Allegretto. Stokowski's allegretto here is so slow that most musicians would immediately label it andante. It becomes therefore solemn and complaining and has little in common with the concept of the seventh just indicated. The Weingartner reading, however, does not lose the spirit gained in the first movement but rather contributes to it.

Third movement—presto. Stokowski finally relinquishes his "romantic-Beethoven" attitude. Needless to say, a most brilliant scherzo results. His presto is a trifle heavier than is Weingartner's, for after the first two movements he cannot ascend at once to the free air of the German's reading.

Finale. Now the two interpretations become identical, for Stokowski has completely capitulated to the Weingartner idea. The Philadelphia version must be preferred, however, since the superior technical proficiency of the American orchestra with its sharper contrasts attains a slightly greater rhythmic ecstasy. This movement goes to Stokowski.

It would be most interesting to continue this comparison through other work but much repetition would naturally occur. For example their Allegretto scherzandos of the Beethoven Eighth force a judgment identical to that just gained from their Allegrettos of the seventh symphony

an dour conclusions remain much the same. Stokowski is first Stokowski, brilliant in technique and mind. His readings are facile and can sometimes become slick. He delights to play with his superb band and with the emotions of his audience. Composers glisten under his baton, necessarily loosing some of their mystery and subtlety. They also approach a certain sameness of intense expression in their utterance for Stokowski feels that, "There really is only one kind of music and that is the music truly inspired. Whether it is the inspiration of our own day or that of a past generation *makes no difference to me.*" (The italics are the writer's.)

With Weingartner the composer comes first and his virtuosity is used to intensify that composer's personality. To him music is an expression of various individuals differing as to stature and characteristics, and consequently one gets different readings with each composer. With Stokowski, however, one can expect much the same reading whether the music is by Bach, Beethoven, Dvorak, Franck or Stravinsky. His attitude is best perhaps for the general audience. It is the direct sensuous approach in which music becomes a glorious pattern of sound. Such performances will interest a large group—even many who have felt that music was not for them. But the other group, a smaller one no doubt, who demand a greater mental stimulus with their concerts, will vote for Weingartner.

The New York Philharmonic Orchestra Its History and Recordings

THE current musical season is the eighty-sixth of the Philharmonic Society of New York. It was founded in April, 1842, giving its first concert on December 7th of the same year, and has been continuously active from its inception, without rivals for the honor of being the oldest orchestral body in continuous service in the United States. Its richly colored history, its sturdy and ever-growing traditions, and its constantly significant musical influence combine to make it far more than an orchestra in the ordinary sense of the word. It is a close-knit part of the musical and social life not only of the Metropolis, but of the entire country.

The sphere of its influence has been both more extensive if not more intensive than that of any other musical organization. To Europe it has always represented Musical America and the greatest continental artists have made their first appearance on these shores at concerts of the Philharmonic Society. The Symphony Orchestras in Boston and Philadelphia, swinging in more independent orbits have blazed up with greater brilliance, have achieved greater artistic stature, but they have never been as near the center of the "main stream" of American musical development as the Philharmonic has been since its birth.

In addition to introducing the greatest number of new conductors and composers and their works, the Philharmonic has introduced and expanded

many innovations of both programmatic and executive nature. It brought about the now well-known feature of "guest-conductors," and many of the greatest figures in music have appeared on its director's stand. It undoubtedly gives more concerts during a single season than any other symphony orchestra and the yearly resume of works performed is almost staggering to any one who has not previously realized the extent of its activities.

Besides the regular Thursday and Saturday evening, Friday and Sunday afternoon, and touring series of concerts, the New York Philharmonic is also heard in a summer series at the Lewisohn Stadium by almost countless thousands of people, many of them making their first acquaintanceship with the masterpieces of the orchestral repertory. And even more remarkable than the actual attendance at these open-air concerts is the character of the programs played. The so-called popular concert of the past has become an anachronism and works of the epic stature of Beethoven's Ninth Symphony, Strawinski's Rites of Spring are not only played, but heard and enjoyed by audiences which crowd the limits of the vast stadium to the utmost. The past season of these concerts was the tenth; Wilhelm von Hoogstraten and many "guests" conducted.

It is obvious that the history of the Phil-

harmonic Society is rich not only in records of innovations and musical triumphs, but also in personalities, difficulties, accomplishments, and details of every variety of human, social, and musical interest. The lack of thorough documentation of the early years of the organization makes them a fertile field for the feeble but fascinating exploration of research and anecdote. Krehbiel's paper on the Philharmonic Society, published on the occasion of the Fiftieth Anniversary in 1892. For the Seventy-Fifth Anniversary in 1917, Huneker wrote "A Retrospect" which augmented that of Krehbiel and brought it up to date with lists of works performed and an account of the further developments of the society. Both works are, of course, invaluable to any one who wishes to ground himself in the subject. Also to be mentioned are the articles in Grove's Dictionary (Krehbiel) and other reference works, and the large body of documentation constantly appearing in musical publications.

For the purposes of this article, a condensed outline of the history is perhaps sufficient:

A Mr. U. C. Hill was the organizer of the original society, in a meeting of professional musicians called together by him on April 2, 1842. The interest and services of prominent figures was enlisted and the organization perfected in time to give the first concert in December. Two later concerts were given during the same season, and for the next sixteen, four were given. "Public rehearsals" resulted from the custom of allowing amateurs to attend the rehearsals of the orchestra; later the name of afternoon concerts was substituted, and the custom was imitated by other American orchestras as the need for more and more concerts became apparent in order to satisfy the increasing public demand. At first, the conducting of the concerts was largely done by the President of the Society, although other members made appearances at the baton from time to time. During the eighth season, a regular director was appointed, Theodore Eisfeld. A little later Carl Bergmann became associated with him, and the two conducted alternately.

From 1865-1876 Bergmann was the sole conductor, succeeded by Leopold Damrosch, Theodore Thomas, and Adolph Neuendorf for several seasons, with Thomas becoming regular conductor for the next twelve years. Following Thomas came Anton Seidl (seven years), Emil Paur (four), and Walter Damrosch (one). The regimes of Thomas and Seidl saw the greatest strides made and a remarkable position of public esteem achieved. Following their years of progress came a period of slackening interest, with the result that the custom was inaugurated of engaging guest conductors. During the next few seasons, these "guests" included such notable names as those of Eduard Colonne, Gustav Kogel, Henry J. Wood, Victor Herbert, Felix Weingartner, Richard Strauss, Wassili Safanoff, Karl Panzner, Willem Mengelberg, Max Fiedler, Ernst Kunwald, and Fritz Steinbach.

For three seasons, beginning with that of 1906-7, Safanoff was the regular conductor, followed by Gustav Mahler for the next two. In 1911,

Josef Stransky became the director after the completion of the previous season by Theodore Spiering, the concertmaster, on the illness and death of Mahler. During the regime of Stransky, which lasted until the season of 1922-3, the Society's resources and fame received notable additions from the million dollar bequest by Joseph Pulitzer, the publisher, and the festival performances of the seventy-fifth anniversary season.

During the last few seasons, the regular conductors have been Willem Mengelberg and Wilhelm Furtwängler, augmented by Arturo Toscanini who has a regular "guest" series each year. Two well-known composers direct the Philharmonic at times, Henry Hadley as Associate Conductor, and Ernest Schelling as Conductor of the Children's Concerts.

The phonographically minded music lover will naturally be most interested in Stransky, Mengelberg, and Toscanini, under whom the orchestra has made records. Furtwängler and Hadley have also conducted for recording; the former with the Berlin State Opera House Orchestra—Polydor and Brunswick, and the latter with a group of Philharmonic players for the Okeh Corporation and the Ginn Educational Series, also with the entire orchestra for the "Vitaphone." phone." It may also be worthy of note that of the many "guests" mentioned above, Weingartner, Strauss, Henry Wood, and Victor Herbert are all noted for recordings made with other orchestras. Mengelberg has made records with his own Amsterdam Concertgebouw (Columbia) and Toscanini with the orchestra of La Scala Opera House (Victor).

Unusually interesting from a phonographic standpoint is the fact that the New York Philharmonic's recordings are available under the batons of three conductors and the labels of three different record companies. The early Stransky records (Columbia) were made at a time when works requiring more than a single record side were practically undreamed of, consequently the works are either popular encore numbers or condensed versions of more ambitious compositions. Most of these records have been withdrawn and are now unprocureable from the manufacturers, but six selections (three records) have been preserved in the current catalogue. The long list of works (all under Mengelberg) released by the Victor Company marked the decline of the "cutting" practice and the choice of more significant compositions for recording. Their merits quickly lifted the New York Philharmonic and Mengelberg into the front ranks of recording artists. Only two electrical recordings had been made, however, before the Philharmonic's Victor contract expired and a new one with the Brunswick Company was entered into. As yet only three records have been issued by Brunswick, but undoubtedly the future will bring many more. Two of the three are under the direction of Mengelberg, the other under Toscanini.

Most of these works are presumably included in every record library. For the new enthusiast the following summarization may be of value. Every library of orchestral records should include

the Toscanini record of the Midsummer Night's Dream excerpts, one of the finest single disks ever issued, and also the Mengelberg records of Schelling's Victory Ball; not only a magnificent recorded performance, but the first recorded major work of an American composer. Next in order come the Flying Dutchman Overture, the Marche Slave, and the Strauss Waltzes. The leading Victor acoustical works are the Oberon Overture and Les Preludes, and on a lower scale, Mendelssohn's War March of the Priests and Saint-Saens Rouet d'Omphale. The badly mutilated Schubert and Tchaikowsky works (particularly the latter) are of great interest and value, but unfortunately must remain most significant from a historical point of view. The first movement of a projected Beethoven Fifth proved so ineffective that the other movements were abandoned; it is surprising that any portion of the work was ever released, as it reflects no credit upon any of its makers. The Columbia records (Stransky) are of interest from an historical point of view alone; if one is to be selected it might best be that containing the Berlioz March and the Procession of the Sardar. The others of course entirely antequated; their best value being in showing the progress that has been made in recording since they were issued. At that time, when even an orchestra like the Philharmonic was so imperfectly represented by records, it was small wonder that musicians scoffed at or ignored the phonograph. Today—but every record buyer knows the new story!

This article should not end without further mention of the programs of the New York Philharmonic and a consideration of its true standing and significance today, touched before in the first paragraphs. As emphasized there, the Philharmonic has perhaps been more significant as a tradition, as an integral factor in the musical fabric of the country, than as a symphony orchestra considered dispassionately upon its performances alone. It is inevitable that a symphonic organization under a resident conductor engaged for a number of years, and with a practically unchanging personnel giving its entire efforts, can develop greater virtuosity and both interpretative and technical perfection than an organization which must constantly adapt itself to new directors and whose personnel is far from stable. But the latter type also has virtues of its own, and the New York Philharmonic well exemplifies these in its presentation of new men, and new methods, and new music. Such of course is what a city like New York primarily desires, even above a greater perfection which is less stimulating.

One strange departure from the Philharmonic's unwritten policy of presenting programs which tend to develop the musical taste of its audiences was made at one time by Mr. Mengelberg, who at one time confined his efforts to winning over converts to such unfamiliar works as the 1812 Overture and Liszt's Les Preludes! Whether he wished to hurl a few delicately satirical barbs at American taste or whether he merely wished to illustrate the possibilities of rejuvenating ancient

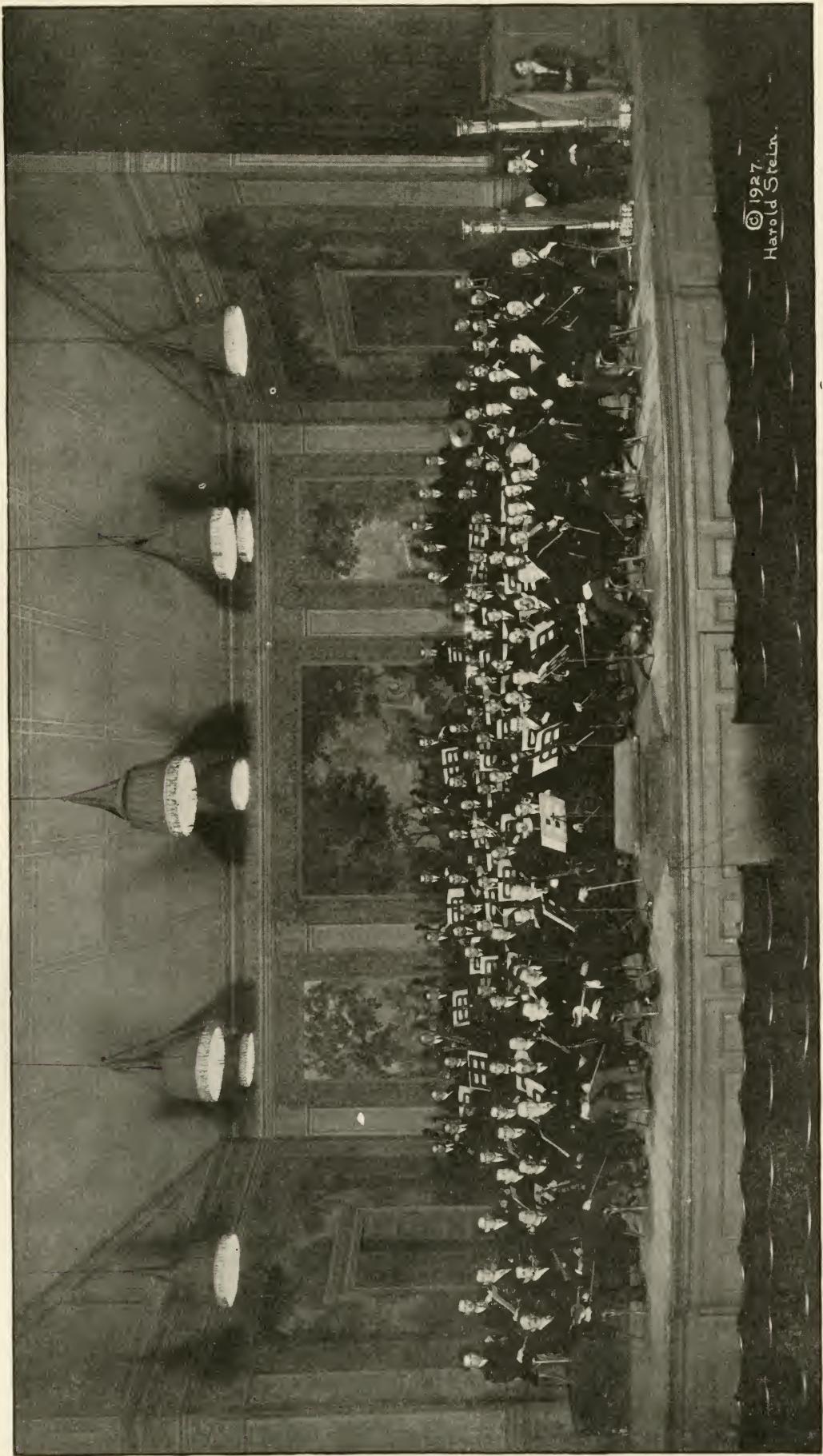
battle horses by the means of modern orchestral virtuosity, only he can tell. The protest aroused made it evident that his hearers leaned to the former supposition. At any rate, Mr. Mengelberg soon adjusted his sails to meet the veering wind of "popular demand" and in recent years has won a standing truly deserving the adjective "unique", for beyond the respect demanded by his musicianship is a respect and friendliness similar to that enjoyed by no other conductor in this country.

A few works might be quoted from the programs of last season to illustrate the range of the New York Philharmonic repertory today. Under Furtwängler: Schelling's Fantastic Suite for Piano and Orchestra, Hindemith's Concerto, Op. 38, Braunfels' Don Juan, Sibelius' Overture "The Tempest", Prokofieff's Violin Concerto (Szigeti), Beethoven Grand Fugue in B flat (Arr. Furtwängler), and Miaskowsky's Seventh Symphony. Under Mengelberg: Christian Bach's B flat Symphony, Bloch's, Israel, Hanson's Pan and the Priest, Goldmark's Negro Rhapsody, Wagenaar's Overture "Taming of the Shrew", Casella's Suite "La Giara," Strawinski's Two Suites for Small Orchestra (Children's Pieces), Pfitzner's Palestrina Preludes, Honegger's Prelude "The Tempest," De Falla's Nights in the Garden of Spain, Szymanowski's Third Symphony ("Song of the Night"), and Mahler's Fifth Symphony. Toscanini was prevented by illness from his usual number of appearances, but the great concert at which he played Beethoven's First and Ninth Symphonies was one of the outstanding features of the season. Fritz Reiner and Georges Georgesco were guest conductors at several concerts.

What the future holds for the New York Philharmonic must undoubtedly be the undiminished continuation of its traditions and its unrivaled retention of its individual place in this country's musical life. Whether it ever will hold again its ancient post of undisputed artistic supremacy and significance is another question, but there can be no doubt that efforts will be made in the attempt, foreshadowed by the rumors of the consolidation of the New York Symphony with the Philharmonic to form one gigantic organization. The Phonograph enthusiast will look for a series of major releases, made under the direction of Mengelberg, and possibly also Toscanini. And surely these album sets to come will uphold the standards of tomorrow as ably as smaller works like Mengelberg's Victor records and Toscanini's Brunswick one upheld—and uplifted—the recording standards of yesterday. The Philharmonic has never been fully and adequately represented on records. The coming year with its greatest flood of master recordings ever released will, let us hope, make it necessary to revise this statement in short order.

Recorded Works of the New York Philharmonic

The New York Philharmonic has made records for the Columbia Company (Stransky, Conductor), the Victor Company (Mengelberg, Conduc-



THE NEW YORK PHILHARMONIC ORCHESTRA

Conductors: Willem Mengelberg and Wilhelm Furtwängler; Guest Conductor: Arturo Toscanini

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tor), and the Brunswick Company (Mengelberg, and Toscanini, Conductors).

Brunswick 50072 Tchaikowsky: Marche Slave (Mengelberg).

50073—Mendelssohn: Scherzo and Nocturne from the Midsummer Night's Dream music (Toscanini).

50096—Johann Strauss: Waltzes—Tales from the Vienna Woods and Artist's Life (Mengelberg).

(The above three are electrically recorded. The Toscanini record was reviewed on page 37 of the October 1926 issue; the Strauss waltzes were reviewed on page 321 of the April 1927 issue.)

Victor 1127-8 (2 ten-inch records) Schelling: Victory Ball—Fantasy.

6547—Wagner: Flying Dutchman—Overture.

(The above two are electrically recorded, although the latter does not have the "Orthophonic" label, and consequently is listed as an acoustical recording. These are retained in the regular Victor catalogue; those following are listed in the special historical catalogue—Mengelberg conducts throughout and all are acoustical.)

Victor 6464—Mendelssohn: Athalia—War March of the Priests, and Halvorson: Festival March of the Boyars.

6224—Weber: Oberon—Overture.

6225 and 6373—Liszt: Les Preludes.

6479—Schubert: Rosamunde—Overture and Entr'acte.

6374 Tchaikowsky: Symphonie Pathetique—Second and Fourth Movements.

989—Sain-Saens: Omphale's Spinning Wheel.

1069—Beethoven: Fifth Symphony—First Movement.

(The last two records are ten-inch disks. The Weber, Schubert and Tchaikowsky works are

badly cut, after the custom of the time when these records were made.)

Columbia 7012-M—Moszkowski: Spanish Dance, and Chopin-Glazounow: Polonaise in A major, Op. 40, No. 1.

7013-M—Berlioz: Hungarian March, and Ippolitow-Iwanow: Cortege du Sardar.

7014-M—Liszt: Hungarian Rhapsody No. 2, and Mozart: Turkish March.

(The above three records are retained in the 1928 Columbia catalogue. Those following, from the 1923 catalogue, have all been withdrawn. The conductor is Stransky, and the recording acoustical throughout.)

Columbia A-6176—Massenet: Angelus (the Moszkowski Spanish Dance on the other side is retained under the new labeling 7012-M, listed above).

A-5974—Beethoven: Fifth Symphony—Second Movement (2 parts).

A-5984—Thomas: Raymond—Overture (2 parts).

A-5998—Dvorak: New World Symphony—Largo, and Saint-Saens: Marche Militaire.

A-6023—Moszkowski: Malaguena, and Rimsky-Korsakow: Capriccio Espanol.

A-6039—Flotow: Martha and Stradella Overtures.

A-6040—Herbert: American Fantasie, and Waldteufel: Estudiantina Waltz.

A-6070—Tchaikowsky: Waltz of the Flowers (the Second Hungarian Rhapsody on the other side is retained under the new labelling 7014-M, listed above).

A-6146—Sullivan: Mikado Medley, and Herbert: Mille Modiste Medley.

A-6206—Haydn: Surprise Symphony, and Von Suppe: Light Cavalry—Overture.

A-2653—Brahms: Hungarian Dances Nos. 5 and 6.

(The last is a ten-inch disk. Most of the works are of course very badly cut).

Richard Strauss

(Photograph on front cover)

THE recent attention and praise rightfully given to a recording of Ravel's String Quartet, "approved by the composer," should serve to remind us anew that for years one of the greatest living composers has been recording his works for the phonograph and that these records, made under his own direction and issued with his approval, constitute a most significant historical and artistic contribution to musical documentation. Richard Strauss' position in contemporary music may be and is debated on purely aesthetic grounds, but there can be no denying that his orchestral works, operas, and songs have become more firmly implanted in concert repertoires and in contemporary musical consciousness than those of any other composer alive today. Release of recordings of his major works, both as conducted by himself and by others, have become so frequent that their importance has been perhaps lost sight of.

Contributions of Strauss to the literature of recorded music are of several categories: works of his recorded under his own direction, works of his recorded by other conductors, works of other composers recorded under his direction, and songs and operatic excerpts recorded by various artists, some of whom he accompanies. Before discussing in detail his recordings, however, his life and musical achievements should be briefly summarized.

Strauss was born on June 11, 1864, at Munich where his father was first horn player in the court orchestra. His musical talents were manifested at an early age; a string quartet and a symphony were performed as early as 1881. He studied the piano and composition assiduously and blossomed out as a conductor in 1885 when a performance of his suite for wind instruments under his own direction resulted in his appointment to succeed von Bülow as conductor of the Meiningen orchestra. Up to this time, Brahms had played the dominant part in influencing his work, a fact largely due to von Bülow's own enthusiasm for that composer. But gradually this serious-minded, talented young composer—already hailed as worthy to bear the robe of the classical tradition—was turned towards new goals and ideals. Encouraged by Alexander Ritter, he plunged with increasing acceleration into the troubled waters of the "music of the future."

Travels in Italy, Greece, and Egypt occasionally interrupted his career as a Kapellmeister in Munich, Weimar, and Berlin, but his prowess as a conductor kept pace with his prodigiously expanding skill in composition, and his advance was regular and rapid. In 1896-98 he travelled extensively in Europe, playing the works which set the whole musical world on fire, a conflagration which the most desperate and acrimonious attacks of the conservative school were unable to

subdue. It is hard for us today to imagine the astounding impact this sleepy-eyed Bavarian young man made upon the orthodox musical firmament of the time, into which he exploded like a gigantic comet. Everywhere he was hailed as the new leader of the Left Wing. A veritable Lucifer, Prince of Light, no victory seemed impossible for him, no height seemed unsurmountable by his untiring wings.

While songs like *Allerseelen*, *Morgen*, *Ständchen*, *Traum durch die Dämmerung*, etc., were exhibiting a romantic beauty of instant appeal, the orchestral works were going on from the comparatively mild *Aus Italian* to the sinister *Macbeth* and passionate *Don Juan*; then with a brief breathing space for the more readily apprehended *Tod und Verklärung*, to the ironical *Till Eulenspiegel* and the bewildering complexities of *Also Sprach Zarathustra* and *Don Quixote*. The bleating sheep in the last-named work aroused a new uproar, among which the cry of "Lynch him!" grew almost frantic as Strauss calmly unloosened the audacious egoism of *Ein Heldenleben* and *Sinfonia Domestica*. Meanwhile a series of operas beginning with *Guntram* grew to include such hotly debated works as *Feuersnot*, *Salome*, *Elektra*, *Der Rosenkavalier*, *Ariadne auf Naxos*, *Die Frau ohne Schatten*, and the ballet *Josephs-Legend*. A Festival Prelude and the *Alpensymphonie*, apparently are the last of the great works for orchestra. The latest works from his pen are the operas *Intermezzo* and *Schlagobers*, produced of recent years in Vienna, where he is now musical director of the famous opera house. In addition to the above works there are of course many songs and miscellaneous vocal works, pieces for piano, violin, and the like. Strauss, whose mastery of the science and art of instrumentation was recognized from the early days of his career, has also revised and elaborated Berlioz' celebrated treatise on orchestration.

The excitement of Strauss as a revolutionist reached its climax with the production of *Ein Heldenleben*, *Sinfonia Domestica*, and *Salome*. By this time the songs were attaining renown and earlier orchestral works, particularly *Don Juan* and *Tod und Verklärung* were being constantly performed without causing a general exodus of elder concert goers. Strauss himself had had his eyes caught by the gleam of the dollar and turned virtually his entire efforts to opera as the most profitable source of income. "An artist must provide for his family and himself like everyone else," he protested with a shrug of his shoulders when his admirers asked for another *Eulenspiegel*. His attitude was a sensible one, but hardly of the sort necessary to produce an *Eulenspiegel*, and the increasing looseness of the artistic fibre of his works became all too apparent.

Suddenly the revolutionists and musical youth, who had been hailing him as Richard the Second and their new King, burst out with the heart-breaking discovery that he was only the Pretender after all. The writer knows well the bitterness of this disappointment, for he too experienced it on first hearing Strauss in person. With

Eulenspiegel, *Zarathustra*, *Don Quixote*, and *Ein Heldenleben* ringing newly in my ears I went to a concert of his with every expectation aroused for the most iconoclastic musical titillation... and on the stage appeared a weary looking little man, all too obviously past middle age, who strummed mediocre accompaniments to richly sweet songs and to a boresome violin sonata. . . .

But the march of time throws both action and reaction into clearer focus. Now it can be recognized that even in his greatest period there was a certain weakness more or less hidden in his work which prophesied that Richard the Second was not another Richard the First. And conversely, the artistic laxness which eventually corrupted one of the finest musical talents the world has ever known can never spoil the best works of his younger days. The works of Strauss are now an integral part of our orchestral repertory and our musical consciousness. One can scarcely think of a musical literature from which *Till Eulenspiegel* and *Don Juan* are missing!

Why attempt to see Strauss in a historical perspective? Why judge too harshly his desire to avoid the suffocating pall of poverty? Rather let us enjoy his truer art, all the rich legacy he has given us.

(There are several biographies of Strauss available in English and almost innumerable studies of various aspects of the man and his work. For analyses of his compositions see the program books of the leading symphony orchestras or the conveniently abbreviated outlines given in the Philharmonic edition of the miniature scores. Some of the best short studies of Strauss are those in Paul Rosenfeld's *Musical Portraits*, Cecil Gray's *Contemporary Music*, and Eaglefield Hull's *Music—Classical, Romantic and Modern*.)

Turning to the phonographic aspects of Strauss and his music, almost every record buyer knows that he is a regular recording conductor for the German Polydor Company and that these records are being made available in America through repressings by the Brunswick Company. Strauss has also conducted a few records for other companies (English Columbia, H. M. V., and the American Brunswick Company), and of course his compositions have been recorded by other artists for all the recording companies. At present there are two Strauss albums included in the Brunswick new Symphony Series (*Ein Heldenleben*, and *Intermezzo* and *Der Rosenkavalier* excerpts); a third (*Tod und Verklärung*) is announced for early release.

The list of Strauss' own versions of his orchestral works follows. (All are with the orchestra of the Berlin State Opera House unless otherwise noted):

I. Electrically Recorded

- Brunswick Symphony Series 1—*Ein Heldenleben* (10 parts—5 records).
- Brunswick Symphony Series 4—*Intermezzo*—Interlude from Act 1 and Waltz; *Der Rosenkavalier*—Waltzes (6 parts).
- Brunswick Symphony Series 7—*Tod und Verklärung* (6 parts).

II. Acoustically Recorded

Polydor 65856-7—*Don Juan* (4).
 Polydor 65858-9—*Till Eulenspiegel* (4).
 Polydor 65853-5—*Bürger als Edelmann*—Overture, Prelude to Act II, Entrance and Dance of the Tailors, Dinner-Waltz; and *Ariadne auf Naxos*—Overture (6).
 Polydor 65860—*Der Rosenkavalier*—Waltzes (2).
 Polydor 66289—*Bürger als Edelmann*—Minuet, The Fencing Master (2).
 Brunswick 50017—*Bürger als Edelmann*—Prelude to Act II, and Minuet des Lully (2) Symphony Orchestra.
 Brunswick 50002—*Salome*—Salome's Dance.
 Eng. Columbia L-1419-20—*Don Juan* (4) London Symphony Orchestra.
 Eng. Columbia L-1421—*Der Rosenkavalier*—Waltzes (2).
 Eng. Columbia L-1422—*Salome*—Salome's Dance (2).
 H. M. V. D-1094-7—*Der Rosenkavalier*—Introduction to Act I, Waltzes, Presentation of the Silver Rose, Trio and Finale of Act III, Presentation March, Sophie and Octavian Duet (8) Augmented Tivoli Orchestra, Queen's Hall.

Other works conducted by Strauss:

I. Electrically Recorded

Brunswick Symphony Series 3—Beethoven: *Seventh Symphony* (8).
 Brunswick Symphony Series 5—Mozart: *Jupiter Symphony* (8).
 Polydor 69833-5—Mozart: *Symphony in E flat* (6).

Strauss orchestral works recorded by other conductors:

I. Electrically Recorded

Victor 9114-5—*Don Juan* (4) Coates—London Symphony.
 Odeon 5120—*Der Rosenkavalier*—Waltzes (2); Mörike—Berlin S. O. H.
 H. M. V. C-1202—*Der Rosenkavalier*—Waltzes (2) Neues Tonkünstler Orchester.

II. Acoustically Recorded

Columbia Masterworks 15—*Tod und Verklärung* (5) Bruno Walter—London Philharmonic.
 Columbia Masterworks 16—*Bürger als Edelmann* Overture, Entrance and Dance of the Tailors, Minuet, Intermezzo, Dinner Music and Dance of the Young Cooks, The Minuet of Lully (6) Hamilton Harty—Halle Orchestra.
 Columbia 7096-M—*Till's Merry Pranks* (cut version of *Till Eulenspiegel*) (2) Henry Wood—New Queen's Hall Orchestra.
 Odeon 5113-4—*Till Eulenspiegel* (4) Mörike.—Berlin S. O. H.
 Odeon 5008-11—*Ein Heldenleben* (10) Mörike.
 Odeon 5070-2—*Tod und Verklärung* (6) Mörike.
 Odeon 5091-2—*Don Juan* (4) Mörike.
 Odeon 5093—*Salome*—Salome's Dance (2) Weissmann—Berlin S. O. H.
 Victor 6240—*Salome*—Salome's Dance (2) Stokowski—Philadelphia Symphony (Historical List).
 Parlophone E-10423-5—*Macbeth* (5) Mörike—Berlin S. O. H.
 Parlophone 2053-8—*Aus Italien* (12) Mörike.

Polydor 6635-5—*Eine Alpensymphonie* (9) Oscar Fried—Berlin S. O. H.

Polydor 65871-3—*Tod und Verklärung* (6) Hermann Abendroth—Berlin Philharmonic.

H. M. V. D-908-10—*Salome*—Opening Scene, Head of Jokanaan, Dance of the Seven Veils (3) Coates—Symphony Orchestra and vocal soloists.

H. M. V. D-743-4 *Till Eulenspiegel* (4) Coates—Symphony Orchestra (withdrawn).

Eng. Columbia L-1020—*Der Rosenkavalier*—Entrance of the Rosenkavalier and Duet Act 1, Finale of the Opera, Waltzes (4) Greenbaum—Aeolian Orchestra.

(To be concluded in the next issue)

Recorded Remnants

Mr. Harrolds calls attention to the fact that I have been a bit lax over a period of the last few months in discussing foreign recordings and the European situation in general in this column. I am forced to admit the justification of his suggestions. The fact of the matter is, if I may be allowed any excuse at all, I have been more than busy in my office. I have had hardly time to buy any records at all, to say nothing of playing them with any kind of critical ear. In this busy, money making world in which we find ourselves it is unfortunate, but sometimes true, that our hobbies must take second place to the livelihood by which those hobbies are made possible. And so, if at times I appear a bit sloppy or lazy, I must ask indulgence for a rather busy person.

* * *

The Schumann set made by Parlophone in London of the "Frauenliebe und Leben" is a dandy despite what Mr. Klein has said in "The Gramophone". I have been a constant admirer of Miss Bettendorf's voice for some years, and in this particular set of six songs it is shown off to as good advantage as in any I have ever heard. She sings lieder with a rare intelligence and understanding. I note that two of the songs have been pressed in this country by the Odeon Company, but this to me, seems a great shame. When a fine company like the Parlophone has gone to the trouble and taken the care to give us a complete work so charmingly made it is unfortunate that the company in this country sees fit to select. I can not say that one song is any more perfect than the next or is the recording any better. The various companies are now taking such good care of the complete and uncut symphonic works that my heart has warmed to them with a radiant glow, but I even now timidly offer the suggestion that they give us some more complete song sets like the Schumann.

* * *

I had occasion to mention before a set of records that came from England broken. The duplicate has now arrived in splendid condition and with some of the records I am very pleased. With almost any collector whose library has passed the very important stages of Beethoven and Mozart, it is a secret ambition to find the unusual, to hunt

through byways until he can find some small thing that is particularly choice and then, at the exact psychological moment, flash it before the envious eyes of fellow collectors, saying "Here's something rather nice. Have you seen it?" Knowing all along that he hasn't seen or heard of it. I must admit that I have somewhat this same feeling about the small Edison Bell records made by the Russian Ballet Orchestra of Manuel de Falla's "Three Cornered Hat." The records I may remark en passant, are very cheap (I think 3s 6d each) and while they have not quite the clearness and definition of the more expensive records they are well worth having. I hardly need hasten to say that the music belongs to the more modern classification and, to me at any rate, is extremely interesting and takes a very important place in the modern section of my library.

* * *

Made by the same orchestra for the same company comes four faces of the Strawinsky "Fire Bird" and while still a very "cut" version, they are, nevertheless, an improvement on any recording that I have heard. The finale is carried through to its actual conclusion and not chopped off as it is in the Victor recording. I wish that Stokowski would make a new recording for Victor of the complete work. I have had the pleasure of hearing both Strawinsky and Stokowski conduct the piece at various times and the Stokowski performance was one of the most inspired pieces of conducting that I have ever heard.

* * *

I am now led to the recent work of the Victor Company. Those who have known me in the past remember that, for obvious reasons, I have never felt very kindly disposed toward them; but my admiration is unlimited for a company that will one month bring out such a splendid recording as the Brahms First Symphony and on top of that the next issue of Franck D Minor.

* * *

I am still sticking to my collecting of harpsichord recordings and find that they do not pall but rather become more and more charming the more I play them. My latest addition, the Bach "Italian Concerto" played for H. M. V. by a Miss Woodhouse, is a great joy indeed. I am finding that they are great things to use as a means of converting sceptics.

* * *

I thought that I had gotten past the stage of expecting any real surprises from this country. It is only rarely that the recording companies give us anything new. For the most part they are copies, if excellent ones, of England or the continent. I have gotten over being surprised and shocked at the general and admitted ignorance of the majority of dealers. And so, it is with unusual interest that I read the advertisement of the New York Band Instrument Co., announcing H. M. V. records. There is a decided step forward. It is something that I have been longing for, for many years. As fond as I am of my English dealers, I must admit that it is very much easier to send to New York for records than it is

to London. I take this opportunity to offer them my heartiest congratulations and best wishes for immediate success.

* * *

A flock of French H. M. V. Catalogues have just arrived and as usual are productive of nothing except "reprints" from the English and American lists. That is a funny bunch. I can't understand them at all, they apparently make nothing for themselves. It would seem to me that they would find it more profitable to put out some of the young modern composers that we hear of so much. The reason is certainly not that Paris is uninterested in music. Far from it! More interesting things have in the past, had their first hearing in Paris than in any other city, and I think that this is true today. The point seems to be that they sadly lack a "record" education. One outstanding exception to their general output, however, is in the November supplement which is devoted to Debussy. But again, after looking at the cover and reading a rather dull introduction, we are disappointed when we turn to see what they have recorded. New to them, perhaps, but old to us. There is, however, an orchestral recording of "The Children's Corner", that might prove interesting. The piano pieces were orchestrated in 1911 by Andre Caplet and should make a nice set. I am led to believe from the supplement that these are all electrical recordings but inasmuch as they also advertise the "Pelleas et Melisande" records about which I have already spoken and which I know to be mechanical, we can't be too sure.

* * *

From the French Columbia September list comes an interesting item,—Ravel's "La Valse" conducted by Phillippe Gaubert. The exchange of Columbia records between the various countries is, as a rule, so very rapid; I am surprised that this fascinating bit has not put in its appearance in the English or American Catalogue. Perhaps it has and I have missed it. (The numbers in the French Catalogue, should anybody be interested, are 12502 and 12503).

* * *

Inasmuch as M. Ravel is paying a visit to this country this season it is to be hoped that one or another of the recording companies will take time by the forelock and strike while a grand opportunity presents itself.

Columbia's new recording of the "Mother Goose" is a good start, but why not some one make the "Daphnis et Chloe"? It would make a great set if Ravel could be induced to wield the baton for some company!

* * *

In another place appears the full details of the forthcoming recording of the Chicago Gramophone Society. I would like to hear some expression of opinion on whether collectors think the project interesting and worthwhile (I don't mean this one in particular, but rather the private recordings in general). After all we are trying to serve a need which we feel is decidedly important. We are trying to make something a little unusual and out of the ordinary for the discriminating

collector. We are very happy, nay anxious, to receive any suggestions that anyone may want to offer as to what we shall record, etc., etc. And while I again emphasize the point that Mr. Pollock and myself are not in the thing to make money, we would, strange as it may seem, like to break even. It will only be by a concentrated support of the smaller things that will encourage

us to feel that we have not wasted our time and make us willing to attempt something a bit more elaborate. Those who bought the Franck "Prelude Chorale and Fugue" I am sure will be glad to know that the edition has long since been sold out and that we have unfortunately had to return a good many orders.

VORIES.

The Official American Legion Band

By G. ROY LARSEN
Clarinetist with Monahan Post Band—Official
American Legion Band

Editor's Note: Several months ago two remarkable records were released by the Victor Company of the band of the Monahan Post, Sioux City, American Legion. Their merits were given due praise not only in these pages but also abroad, by the noted band-reviewer W. A. C., who in writing of the Zonophone re-pressings of these splendid recordings expressed a doubt as to whether the name was that of an actual band or one of the many "disconcerting pseudonyms" often used on record labels. "Whichever it is," he continued, "the band is a very fine one. The *Iowa Corn Song* is made into a very jolly affair, and the singing of the bandsmen is more lusty and hearty than is usually heard. *The Conqueror* is an invigorating march played with plenty of spirit . . . an American recording in the same class with the Sousa and Pryor recordings, which is high praise indeed."

Undoubtedly other record buyers who admired these disks were unfamiliar with the history and exploits of the Monahan Post American Legion band. A very pleasant correspondence with the Rev. John W. Norris, now of St. Peter's Parish House in Philadelphia, but a native of Sioux City, led to our becoming better acquainted with this organization and its work. At our suggestion, he has very kindly assisted us in procuring an article and photograph for publication in these pages. We trust that those who have enjoyed the records will take pleasure in learning more about the men and that those who have not yet heard the recordings will hasten to do so on reading the article. Familiarity with their merits makes one envy the fortunate residents of Sioux City, who well may boast of their truly fine "home talent."

MONAHAN post band—the Official American Legion Band—whose recent recordings of band records have received such favorable comment both in Europe and the United States, is a semi-professional band. That a band which is ranked with Sousa and Pryor is not strictly professional may prove a surprising fact to the many who have heard the records published by the Victor company.

This organization which hails from Sioux City, Ia., holds its title as official band of the Legion through its success in winning the competition for Legion bands held each year at the conventions of the veterans of the World War. By winning the recent competition held in Paris it has laid claim to the title for the fourth successive year and the fifth time in the history of the band competitions.

Made up of business and professional men of Sioux City its membership of fifty-one men is so limited by their various vocations that they have never been able to go "en tour". Indeed, except for occasional one-day engagements in neighboring cities and towns and the annual conventions of the Legion, the band is never heard outside of its own city.

Some idea of the semi-professional character (musically speaking) of the band may be gathered by the fact that among its members is a practicing physician, a journalist, a garage man, clerks, newspaper reporters, and a very few professional musicians, among whom is the director, James A. Melichar.

This band, which has now gained international fame, was organized eight years ago this winter in a small room on the third floor of a rickety building in Sioux City. There were eight musicians present with their instruments, which included two cornets, two clarinets, an alto horn, one baritone, one trombone and one saxophone. Not a very promising start for such a band.

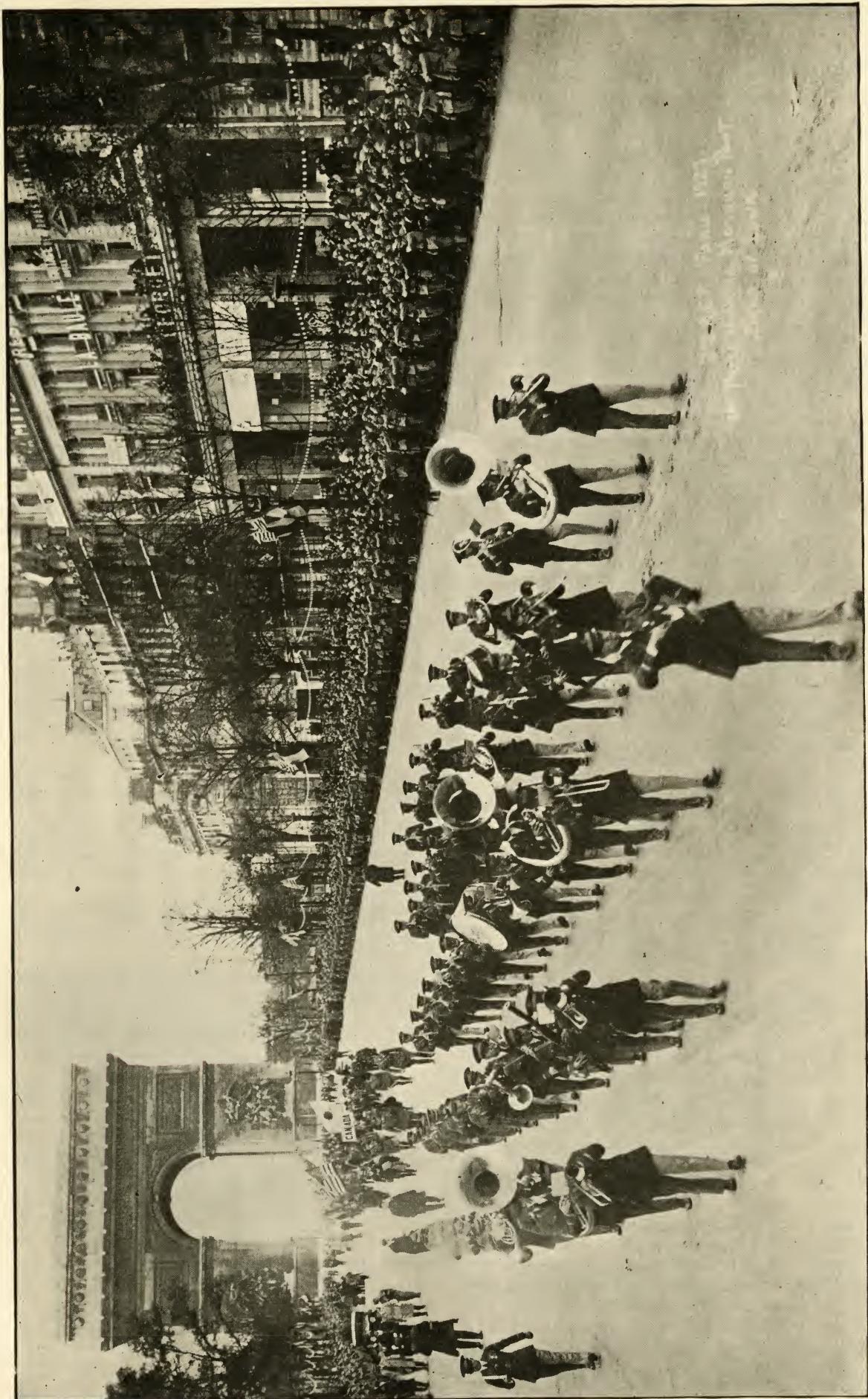
Barney Flanagan, a barber, who had been a band-master in the army during the war, was the first director. Undismayed by the smallness of membership, the original eight members continued to rehearse and gradually built up the organization until it had an enrollment of twenty men.

One of the first public appearances of this little group of musicians was at the funeral of Edward H. Monahan, Jr., the first Sioux Cityan to be killed in the war and for whom the Sioux City post was named, when his body was returned from France. Later additional appearances gave the band a reputation and a slow but steady growth naturally resulted.

The first contest for American Legion bands was announced for the convention of 1921, to be held in Kansas City, Mo. Gaining courage by the success of their local appearances, the bandmen determined to enter this contest.

In the meantime Flanagan, the director, had left the city and Harry T. Johnson assumed charge of the organization. After several weeks of intensive work, the band went to Kansas City with a personnel of twenty-six men. Here in competition with some twenty-five other bands tied for third place with two other organizations.

This success, for which they had scarcely hoped, created within the ranks of the band a determination to have a championship band. Before the New Orleans convention of 1922 a serious drive for membership took place with the result that the band was practically doubled in size. When the organization entrained for the southern city it had a complement of fifty-one men. At this convention they played Karl King's



(Photograph by Courtesy of National Photo Service)

Monahan Post Band—Official American Legion Band

James A. Melichar, Director

famous march "Barnum and Bailey's Favorite" (one of the recorded numbers) with such skill that they were awarded first place and for the first time the title of "Official Band".

In addition to the honor of first position and the official title the band also carried back to Sioux City a prize of \$1,000 and several prize musical instruments.

The following year in San Francisco the band, with personnel virtually unchanged lost to a band of professional musicians recruited for the competition from the orchestras and theaters of the California city. The Sioux City organization was given second place.

Prior to this convention the national headquarters of the Legion revised the rules and instead of judging the merits of the band solely upon their parade appearance, also required a second contest in which some standard selection such as "Faust" or "Creme de la Creme" should be played. This rule has since been followed.

With the St. Paul convention in 1924 the continued conquests of Monahan post band began. During the previous winter the band engaged in intensive practice for this competition. All seemed to have been in vain, however, when on the eve of the convention the director, Mr. Johnson, was called away from Sioux City. This left the band without a conductor.

In the ranks of the band at that time was a clarinet player, James A. Melichar, a native of Bohemia. He had been connected with the band since 1922 as an active member. Prior to joining the band Mr. Melichar had had some experience in band conducting and the baton was finally given to him.

Melichar filled the breach. He led the Sioux Cityans to first prize at St. Paul against the strongest competition they had yet faced, with the exception of the San Francisco professionals.

Success again crowned the efforts of the Monahan post band in Omaha, Neb., in 1925. Here they played their final contest number at the Aksarben race track in the midst of a heavy snow storm and with the thermometer well below the freezing point.

At Omaha, Columbus, Ohio, presented a band which proved a dangerous rival for first place honors. They lost the coveted honor by a narrow margin and departed for home with the threat to "get you next year at Philadelphia".

True to their word, the Columbia band men appeared at Philadelphia with an organization that was truly dangerous. Among the five bands selected from the parade which marched down Broad street to the Sesqui-centennial stadium, Columbus and Sioux City were recognized as the real contenders for the championship honor. Before a body of five judges, composed of army and navy bandsmen, a retired army band-master and the leader of Philadelphia's finest theater orchestra, Monahan post succeeded in nosing out Columbus by a narrow margin.

Following their successful defense of their position in Legion circles, the Victor Talking Machine made the band an offer to record four of their numbers. The only number the company

insisted upon was the "Iowa Corn Song" which has been sung by Iowans in conventions throughout the nation, until it is now virtually recognized as the state anthem.

The prospect of appearing at the Paris convention in 1927 seemed hopeless when the travelling expenses for the fifty-one men loomed to \$30,-000. Ralph A. Henderson, the business manager, with the aid of leaders of Legion outfits from Fort Dodge and Davenport, went before the state legislature and obtained an appropriation of \$50,000. Of this amount the band received \$22,-500. The balance of the required amount was raised within the city.

The "tall corn" band sailed for Europe on the S. S. Cedric. Daily rehearsals and concerts kept the band on edge for the convention contest. It arrived at Cherbourg, September 18 and entrained for Paris, arriving in the French capital that afternoon. The Columbus band, again a dangerous rival, met the Iowans at the Paris station.

In the convention parade the next day, Monahan post band occupied the position of honor in line, being placed directly in back of the automobile which carried Marshall Foch, General Pershing and National Commander Savage. Again the band took first honors in the parade and won its right to compete in the contest the following day.

This contest was held in the Tuileries Gardens. Again it was a Sioux City-Columbus struggle. It required seven hours of deliberation on the part of the judges before the decision was given to the Sioux City outfit.

The result of the decision was announced at midnight when the Sioux City band was playing at the Continental hotel for a banquet which included many notables, among them Foch, Pershing, Savage and President Doumergues. Marshall Foch personally congratulated Director Melichar on the success of the band.

While in France the band also played at Belbeau Woods cemetery and for the French war orphans at the Invalides.

Interest in the band, which had been aroused by the publication of the phonograph records in England, led to a proposed concert in London. The plan had to be abandoned because of the lack of sufficient funds to enable the organization to go to the English capital.

Upon the return of the Championship band from France, the members were given an elaborate reception in Sioux City. An "Arc de Triomphe" was erected on one of the principle streets and bore the names of the bandsmen. A banquet, following a parade, was attended by the governor and lieutenant-governor of Iowa and a number of men prominent in the life of Iowa and of Sioux City.

Captain Barnett's "British Chatter" and a second article on "Needles" by Mr. Fassnacht have been postponed to the next issue on account of the space limitations.

Recorded Symphony Programs

By Robert Donaldson Darrell

OF special interest on this month's programs is the appearance of Heinrich Schlusnus with the Philadelphia Symphony on November 25th, singing among other selections, two which he has recorded for the Polydor Company in Germany: Wolf's *Der Rattenfänger* (Polydor 70660) and *An Jenem Tag* from Marschner's "Hans Heiling" (Polydor 65490). Schlusnus is generally considered the leading German baritone and has a number of Polydor records to his credit, several of them Strauss songs conducted by the composer (62364-6: *Heimkehr, Ich Liebe Dich, Ruhe meine Seele, Zueignung, Die Nacht*, and *Geheimnis*). Mr. Gannon, in the November issue, mentioned rumors that Schlusnus was remaking many of his old records and undoubtedly would issue many new ones. It is quite possible that during his American tour he may record with the Brunswick Company, at any rate the latter will re-press some of his Polydor disks (his name is now included in their lists of exclusive artists accompanying the recent price revision announcement).

The reflection of the times upon Symphony programs is shown by the constant appearance of Schubert's *Unfinished Symphony*. Last month, the list of recorded versions was given, but only one performance was mentioned, that at Cleveland on November 3rd. To this should now be added: Minneapolis—Verbruggen, November 4; Los Angeles—Schneckoigt, November 24; Cincinnati—de Sabata, November 25; Philadelphia—Reiner, December 2; Boston Peoples—Mollenhauer, December 4; and Halle-Harty, December 15. Unquestionably the other orchestras will also play it before the season is over.

If in this case, the influence of the phonograph world is shown in the Symphonies' programs, the latter exerts an obvious influence upon the choice of release of such current electrical works as Strauss's *Don Juan*, Mozart's *G minor Symphony*, Rimsky-Korsakow's *Scheherazade*, Borodin's *Prince Igor Dances*, the *Rosenkavalier Waltzes*, and the like. Even an encore piece like the *Entrance of the Little Fauns* from Pierne's "Cydallise and the Satyr" gives further evidence of the interlocking relationship between concert hall programs and phonographic releases, for it was played at a popular concert of the Minneapolis Symphony on December 2, about the time it was issued in recorded form by Dr. Damrosch and the New York Symphony, to fill out the records containing Ravel's *Mother Goose Suite* (Columbia Masterworks 74).

Strauss: *Don Juan*.

Played by: Detroit—Gabrilowitsch, November 3; Boston—Koussevitzky, November 18; and St. Louis—Oberhoffer, November 3.

Recordings: *Victor 9114-5 (4) Coates—Symphony Orch.; Odeon 5091-3 (4) Mörike—Berlin S. O. H.; Polydor

65856-7 (4) Strauss—Berlin S. O. H.; Eng. Columbia L-1419-20 (4) Strauss—London Symphony.

(The new Coates set, reviewed elsewhere in this issue, supplants his acoustic one, Victor 55176-7. The Strauss and Mörike re-recordings will no doubt be released within a few months).

Strauss: *Waltzes from "Der Rosenkavalier"*.

Played by: Los Angeles—Schneckoigt, December 4.

Recordings: *Brunswick Symphony Series 4 (2) Strauss—Berlin S. O. H.; *Odeon 5120 (2) Mörike—Berlin S. O. H.; *H. M. V. D-1094 (1) Strauss—Tivoli Orch., Queen's Hall Eng. Columbia L-1421 (2) Strauss—London Symphony; Vocalion K-05 100 (2) Greenbaum—Aeolian Orchestra.

(The Mörike version was reviewed on page 70 of the November 1927 issue; Strauss' Brunswick-Polydor disk on page 71. A choice between the two versions is a difficult one, but perhaps the Odeon record has a slight edge of superiority).

Borodin: *Plovstian Dances from "Prince Igor"*.

Played by: Los Angeles—Sanjuan (Guest conductor) November 20.

Recordings: *Columbia 7138-9-M (3) Beecham—London Symphony; *Edison Bell X-505-6 (3) Defosse—Russian Ballet Orch.; *Victor 6514 (1) Stokowski—Philadelphia Symphony; H. M. V. D-795 (2) Coates—Symphony Orchestra and Chorus.

(The Columbia set is reviewed elsewhere in this issue; that of Edison Bell on page 30 of the October 1927 issue. The Stokowski one-side version is of course very badly mutilated: it is electrically recorded, although it was issued before the new "Orthophonic" labels were adopted, and is listed as acoustical in the Victor catalogue. The Coates record employs the chorus, so necessary for the full effect, but it too must be cut—it has not been heard at the Studio. A complete electrical recording by Coates with chorus and orchestra undoubtedly will surpass the best existing ones, those of Beecham and Defosse, neither of which is wholly satisfactory).

Rimsky-Korsakow: *Symphonie Suite—“Scheherazade”*.

Scheherazade has not yet appeared on this season's programs—it is usually kept to bring the climax to the series of symphony concerts. Last season it was played by: Minneapolis—Verbruggen, Cleveland—Sokoloff, Atlanta—Leide, Boston Philharmonic—Leginska, Boston—Koussevitzky, St. Louis—Ganz, New York Philharmonic—Georgesco, and several others.

Recordings: *Victor Music Arts M-23 (10) Stokowski—Philadelphia; *H. M. V. C-1287-8 (4) Goossens—Royal Opera Orch.; Odeon 5057-61 (10) Mörike—Berlin S. O. H.; Polydor 66067-9 (6) Foch—Berlin S. O. H.; Columbia 7088-90-M (6) Coates—London Symphony; H. M. V. D-131-2 (4) Ronald—R. A. H.; Victor 6246 (2) Stokowski—Philadelphia.

(The new Victor set is reviewed elsewhere in this issue. The four-part version by Goossens has not been heard at the Studio; it is obviously greatly abbreviated and so hardly worth attention. Coates' old Columbia set contains the second and fourth movements; the Polydor-Foch records contain the first and second. The old Stokowski record is a horribly cut snatch of the third movement coupled with a still briefer one of the last. Mörike's set has several short cuts, but despite these and its rather weak recording—acoustical, it is far from being without considerable artistic merit. However, it and the others are now reduced to historic interest only by the new Stokowski version).

Mozart: *Symphony in G minor*.

Add to last month's list of recordings that of the Royal Opera Orchestra, *Victor 9116-8, meeting the need for a complete electrical version mentioned here.

Going on to the usual list of unrecorded works appearing in symphony programs, I noticed this month: Eicheim's *Oriental Sketches* (Omaha—Harmati November 10); Sibelius' First Symphony (Los Angeles—Schneckoigt, November 24), and Second Symphony, Cleveland—Sokoloff, November 24; Carpenter's *Perambulator Suite* (Boston—Koussevitzky, December 9), and *Sky-*

(Continued on Page 148)

MASTERWORKS

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21. Mozart: Quartet in B Flat Major, Opus 458. In 6 Parts	4.50	
22. Haydn: Quartet in C Major, Opus 76, No. 3 (Emperor). In 6 Parts	4.50	
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25. Mozart: Sonata in A for Pianoforte and Violin. In 6 Parts	4.50	
26. Beethoven: Quartet in E Flat, Opus 74 (Harp Quartet). In 6 Parts	6.00	
27. Beethoven: Quartet in A Minor, Opus 132. In 10 Parts	7.50	
28. Haydn: Symphony No. 6, in G Major (Surprise Symphony). In 6 Parts	4.50	
29. Gustav Holst: The Planets. In 13 Parts	10.50	
30. Bruch: Concerto in G Minor (No. 1) for Violin and Orchestra, Opus 26. In 6 Parts	4.50	
31. Grieg: Sonata in G (No. 2), Opus 13, for Violin and Piano. In 6 Parts	4.50	
32. Chopin: Sonata in B Minor, for Pianoforte, Opus 58. In 6 Parts	4.50	
33. César Franck: Sonata in A Major, for Piano and Violin. In 8 Parts	9.00	
34. Berlioz: Symphonie Fantastique, Opus 14. In 12 Parts	9.00	
35. Brahms: Quartet in A Minor, Opus 51, No. 2. In 8 Parts	6.00	
36. Brahms: Sonata in A Major, Opus 100, for Violin and Piano. In 6 Parts	4.50	
37. Brahms: Sonata in F Minor, for Pianoforte, Opus 5. In 8 Parts	6.00	
38. Beethoven: Sonata in A, for 'Cello and Piano, Opus 69. In 6 Parts	4.50	

Set No.		
39. Beethoven: Symphony No. 9 (Choral). In 16 Parts	\$12.00	
40. Schubert: Quartet No. 6, in D Minor. In 8 Parts	6.00	
41. Schubert: Symphony No. 8, in B Minor (Unfinished). In 6 Parts	4.50	
42. Mozart: Symphony No. 35, in D, Opus 385. In 6 Parts	4.50	
43. Mendelssohn: Trio in C Minor, Opus 66. In 8 Parts	6.00	
44. Saint-Saëns: Concerto in A Minor, 'Cello and Orchestra, Opus 33. In 6 Parts	4.50	
45. Beethoven: Symphony No. 2 in D, Opus 36. In 8 Parts	6.00	
46. Beethoven: Symphony No. 3, (Eroica) in E Flat, Opus 55. In 14 Parts	10.50	
47. Beethoven: Symphony No. 4, in B Flat, Opus 60. In 10 Parts	7.50	
48. Beethoven: Symphony No. 5, in C Minor, Opus 67. In 8 Parts	6.00	
49. Beethoven: Quartet in F Major, Opus 59, No. 1. In 10 Parts	7.50	
50. Beethoven: Quartet in E Minor, Opus 59, No. 2. In 8 Parts	6.00	
51. Beethoven: Quartet in C Major, Opus 59, No. 3. In 8 Parts	6.00	
52. Beethoven: Trio in B Flat, Opus 97. In 10 Parts	7.50	
53. Beethoven: Sonata in A (Kreutzer Sonata), Opus 47, for Violin and Piano. In 4 Parts	7.50	
54. Beethoven: Sonata quasi una fantasia, (Moonlight Sonata), Opus 27, No. 2. In 4 Parts	6.00	
55. Beethoven: Quartet in F Major, Opus 135. In 6 Parts	4.50	
56. Beethoven: Quartet in F Minor, Opus 95. In 6 Parts	4.50	
57. Beethoven: Symphony No. 1, in C Major, Opus 21. In 8 Parts	6.00	
59. Beethoven: Quartet in C Minor, Opus 18, No. 4. In 6 Parts	4.50	
60. Beethoven: Quartet in B Flat, Opus 18, No. 6. In 6 Parts	4.50	
61. Beethoven: Symphony No. 6 (Pastoral) in F, Opus 68. In 6 Parts	7.50	
63. Beethoven: Symphony No. 7, in A Major, Opus 92. In 10 Parts	7.50	
64. Beethoven: Symphony No. 8, in F, Opus 93. In 6 Parts	4.50	
65. Beethoven: Sonata Appassionata, in F Minor, Opus 57, for Pianoforte. In 6 Parts	4.50	
66. Beethoven: Quartet in C Major, Opus 18, No. 2. In 6 Parts	4.50	
67. Debussy: Iberia: Images pour orchestre, No. 2. In 5 Parts	4.50	
68. Wagner Album No. 1. 16 Parts	12.00	
69. Haydn: Quartet in C Major, Opus 54, No. 2. In 5 Parts	4.50	
70. Beethoven: Quartet in B Flat, Opus 130. In 10 Parts	7.50	
71. Mozart: Concerto for Bassoon and Orchestra in B Flat, Opus 191. In 5 Parts	4.50	
72. Mozart: Symphony No. 41, in C Major ("Jupiter") Opus 551. In 8 Parts	6.00	
73. Tschaikowsky: Trio in A Minor, Opus 50, "To the Memory of a Great Artist." In 12 Parts	9.00	

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Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

If an "appreciation" of Dvorak's Symphony in E minor is to be the test of musical intelligence, then the distinguished critic you refer to in your General Review for December will hardly be the only musical "jackass". I am glad to add myself to his side of the question, for I, too, rank this Symphony as extremely thin in both intellectual and technical content. Its quasi-popularity, the sentimental appeal of the English horn solo in the Largo, and the touching stories that have arisen over its "meaning" (as if music could have any meaning other than that of musical logic and grammar!) should not blind us to the weakness of the composition itself. The thematic material is both obvious and insignificant, the structure and development are slip-shod and superficial; even the orchestration is barely above the level of mediocrity.

Your remarks about the "program" of the work and its authorization by the composer interest me, inasmuch as I had not known before that he himself was in sympathy with the reading of a story and "meaning" into the work. Dvorak's colorful personality and popularity with the musicians of his day make him a fascinating subject for discussion and anecdote, but—for one—I cannot but say that I think still less of him for admitting a "program" to his work. That only diverts attention from a critical evaluation of the purely musical elements. As Neville D'Esterre says in a recent issue of "The British Musician": "It is with music as with paintings. Call the work what you like, describe it how you will, it will still be judged in the end, not by names and descriptions, nor by anything which these may signify, but by the quality of the inspiration which it displays, and by the artistic technique by which its form and its outlines are ordered."

I think discerning writers of high critical standards will agree with the critic you mention, that the Dvorak Symphony in E minor is by no means of any great stature or significance, pleasant as it may be to listen to uncritically once or twice. And to "compliment" us who hold to this opinion by calling us "jackasses" does not advance any argument in defence of the musical weaknesses of Dvorak and his E minor Symphony.

K. L.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I enjoy more than anything else, the PHONOGRAPH MONTHLY REVIEW's unlimited enthusiasm and frankness. Critics and highbrows who pretend to sneer at Dvorak's beautiful New World Symphony will probably get pretty hot under the collar when they read the last General Review, but the rest of us will cheer you to a standstill. Go to it! It's time some of the critics were getting a taste of their own medicine.

Savannah, Ga. "OLD CONCERTGOER".

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As a subscriber to "The Phonograph", which I received quite recently, I wish to express my hearty admiration and appreciation for the unbiased and firm stand you are taking in the interest of recorded music. The contents of your magazine are so interesting and appealing, that I think no gramophile should be without such an excellent medium of help. I found your reviews reliable, and consider it the best item in the whole scheme of things.

With reference to recorded music, could we not have the Brunswick people co-operate with Godowsky and have him record his "Java Suite", "Triakontameron," (Fifty Moods and Scenes), "Renaissance", "Arrangements of Chopin Etudes, Waltzes, etc.", especially his arrangements of the Bach "Cello Sonata" (Suite) arranged for piano. What about that great artist—Hoffman? Wherefore this silence? Has he not recorded anything new by the electrical process? Could we not have him play some of Liszt's "Trancendental Etudes",

"The Erl King" (Schubert-Liszt), the exquisite "Tannhauser Overture", for which he is so famous an interpreter? I think the Brunswick people owe us all a debt, as witness their catalogue with its scarce piano records of the first degree. Would I be considered bold if I suggested that Paderewski would help us if he recorded the "Appassionata" or "Waldstein", also the "Funeral March Sonata" of Chopin for which he is so justly famous?

The Victor Co., issued the Schumann Quintette with Gabrilovitch and the Flonzaley Quartet, in the good old days, and we may now hope for a complete version (no cuts) played by the same artists. May we, please Victor? Why are there no records issued by Gabrilovitch after his rendition of "Le Roi S'Amuse" of Delibes? What about the Schumann Concerto, and some more Moszkowski? Whole pages could be filled with the request letters for the Rachmaninoff Concerto played by the same artists as of old, and yet the Victor people turn a deaf ear to us. Is it because they have already completely recorded same? Let us hope for the best!

The following suggestions are also very interesting and so you, Mr. Editor, will excuse my taking a little more of your valuable space. I would suggest the complete Brahms cycle of Symphonies with Stokowski, some of Bloch's Jewish Compositions, the two delightful Levitski Waltzes for the electrical process, Chopin Concerto (Rosenthal), Schreker: "The Birthday of the Infanta", Fantaisie, Scherzos, Ballades of Chopin, the Tschaikowsky Violin Concerto (Elman).

One cannot hope to have such a small list (?) recorded at once, but we can hope to see a start made somewhere from this list. You will notice, Mr. Editor, that I have mentioned some selections which your correspondent suggested last month. There is a well-known slogan that if one wants to face success he must Agitate! Agitate! Agitate! and you will agree with me that when we are confronted with the manner in which the various companies choose their records for publication, a whole string of Agitates are needed for them to sit up and take notice of our appeals.

Thanking you for allotting me space in your valuable magazine, and wishing you further success.

Shanghai, China. "MUSIC LOVER".

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have read the letter of Bedford R. Thaeker in the December number of your Review, and I was much surprised when he said that the grip for use with Euphonic Needles was too short for his Panatrophe. I use those needles in a Panatrophe and I consider them way in advance of any other needles I have ever used. I am so enthusiastic about the Euphonic Needles that I felt a little resentment against Mr. Ferdinand G. Fassnacht when, in his Article on Needles in the September number of the Review, he said that the tone of those needles was not so full as the tone of the medium tone steel needles. Of course, Mr. Fassnacht was referring to the use of Euphonic Needles on a phonograph while I was thinking of their use on a Panatrophe, and it may be that they give a fuller tone on a Panatrophe but not on a phonograph. Used on a Panatrophe, they seem to me to give a much fuller tone than the medium steel needles, including the Panatrophe needles made by the Brunswick people. I find that with Euphonic Needles I get much greater definition and much less surface noise. Although I have been using Euphonic Needles since last April, I am still postponing the time when I will begin using them without changing after every second record until I can feel sure that at least the majority of my records have been broken in by use.

There is one question I would like to ask in reference to the use of Euphonic Needles, and that is as to their use on a machine, the stylus bar of which is set at a greater angle than 50 degrees. The only thing in connection with their use at a steeper angle, so far as I can see, is the possibility that at a steeper angle the nose of the grip is tilted down to such an extent that there might be danger of it dragging along the surface of the record that is being played. To avoid this possibility I have filed off a small part of the nose of the grip, but I doubt very much if that precaution was necessary, as it seems to me that, even at an angle of 57 degrees (the angle of the Panatrophe), the nose of the grip does not touch the record when the needle projects only one-thirty second of an inch. Can any of your readers enlighten me as to this?

I would also like to hear some opinions as to the Panatrophe.

St. Louis, Mo. W. M. T.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

At last, we are to receive justice. Time and again I have asked why a classical record cost me \$1.50 or \$2.00 while the customer next to me was gratifying his desire for so-called popular music at 75 cents a record.

I don't know how many times I've been told that, because there was less demand for classical records those who wanted them must pay more—and I've always wondered how much demand there would be for jazz records if the price was set at \$2.00.

Now that the Brunswick has given we who like classical music a chance to get it at the same price as jazz—I think they'll find that there are almost as many buyers of classical music as of jazz. I think the Brunswick Company deserves the sincere appreciation of all record lovers for this move and I shall certainly look through the Brunswick Catalogue first when buying records.

This move of theirs recalls to mind the purchase of my first Brunswick record made several years ago when they announced that all records would have selections on both sides. Since that time all companies have adopted that method of making records. When the "others" find that these new prices attract business to Brunswick they will undoubtedly follow suit.

Certainly the Brunswick Company has done more to bring good music within the reach of all than any of the others. I phoned the local office and they informed me that even the album sets recently made were reduced and are to sell at the same price as the others.

New York City.

BRUNSWICK ADMIRER.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

It seems pretty nice to have Mr. Fisher and Mr. Harrold and all the rest take such an interest in me, especially when I handed them out so many knocks at the first. I got the books by Prof. Mason they told me about but to tell the truth I haven't dared tackle them yet. They say you can't teach an old dog new tricks and I'm kind of doubtful whether I can ever really get in "on the know" in this classical music. A friend of mine told me he'd give me Prof. Hull's general outline of music as soon as I could recognize five tunes from the Beethoven symphonies, but I batted for only .400, for while I got two from the Fifth Symphony all right (I am beginning to know that anyway), I fanned out on the others!

I guess maybe the best plan for me is just to "sit pretty" and keep an open mind. Perhaps I'll begin to gain a little knowledge as I go along, but if I went at the thing hammer and tongs I know I'd only get discouraged and disgusted and give it all up. The classical records are being played in my shop anyhow, picked out from the headliners in the PHONOGRAPH MONTHLY REVIEW, and every once in a while they really do sound like something I can make head and tail out of. Now that *Aida* record with chorus and everything, I could like that and believe me it attracted attention. I'm not much for this chorus stuff but when it sounds like real music, then I have to give it credit.

As a matter of fact I'm doing a rushing business and this looks like the best Christmas season in records yet. Maybe I'll soon be able to retire and go to music school! But seriously, I am more and more impressed that classical records can sell and sell big. If I only had the time and a little more brains perhaps I would give this study line a try. I can see it's necessary all right, if you want to really know your stuff. And I'm really much obliged to Fisher and Harrold for being so interested, I wish I could please them by learning all about music but I'm afraid they and the rest that have had classical music since they were kids can't understand how hard it is to get going on this stuff. They seem to think that just because it's all in books it can be learned just by reading them. Now I know that's not right. Reading it helps I admit, but it doesn't mean anything until the music itself has had time to soak in. And I have a hunch that I'm learning more by not trying to get it all at once, but just by listening to some high class stuff every so often and getting so's I'm not afraid of it.

No wonder I couldn't understand Strawinski when real musical people from the cradle up are still puzzled by him. It doesn't do to start at the top of the ladder and try to climb into the air. I'm beginning at the bottom and I can't go very fast but as far as I can see it's the only chance I have of getting up at all!

New York City, N. Y.

S. K.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The chance Editorial remark about the "world's worst performance of Tchaikovsky's Fourth Symphony" (General Review in the November issue) gave me as much pleasure as anything I have yet seen in your excellent magazine. I, too, was present on that historic occasion and was simply disgusted, not so much at the actual performance—the poor fellows couldn't do any better!—but at milk sop way in which all the Boston critics refused to venture beyond even the mildest criticism. I'm glad that someone dares to come out and tell the truth. Voicing my indignation at the time to one of the critics—a prominent one at that—I discovered that he didn't want to pan the conductor who after all was a "good fellow" renowned for his story telling at stag parties! Is this criticism in America? If a performance is rotten it should be called rotten, regardless of the conductor's good fellowship and other non-musical "talents." Otherwise the whole business of reviewing is a sheer farce and nothing more. No one should be done an injustice, but when murder is committed, someone deserves to be hanged (critically at least) for it!

"CAPITAL PUNISHMENT FOR CONDUCTORS"
East Boston, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In back numbers of your publication I have observed two letters on the subject of recitation, dialogue, comic, and similar records, from a correspondent in Butte, Montana. At the time I was not inclined to take them very seriously, thinking that the phonograph world was already well enough afflicted with Cohens on the Telephone, Uncle Joshes, and the like, but of late I am beginning to change my ideas on this subject. The Two Black Crows proved that a "comic" could be truly humorous; the Lindbergh speech records and the recent Nightingale one show what can be done by "actual recordings"; and the Newman traveltalks bear out the promise of recitation disks. Further items of note are those from abroad: first, that Marconi has developed a long-playing record on which complete novels are reproduced, and second, that a noted modern author (James Joyce) had made a private recording of a portion of his famous "Ulysses" as read by himself.

All these various points seem to indicate that there is a wonderful field for development in the recitation record. Its use in connection with symphonic sets (giving program notes, etc.,) is capable of expansion. The N. G. S. recording of Ravel's String Quartet bears the words "Version de l'auteur" and Ravel's facsimile signature on the labels; of what additional value would be a record by the composer discussing or briefly analyzing the work. With the perfection of a long-playing record, book recording will be practicable, done wherever possible by the author himself. Plays also could be recorded, including incidental music. Previous disks of selections by Bernhardt, Sothern and Marlowe, various Presidents, Premiers, and other celebrities are of course invaluable for historic purposes. With new methods and advantages, the scope of such works can be greatly enlarged. For example, who will be the first to give us a debate on records?

In closing, I should like to add a word on the preservation of records for historic purposes. The *New York Times* and other publications have recently issued editions on indestructible linen paper to be preserved in museums for posterity. Is there any way of manufacturing steel copies of noted records for a similar purpose? This all may seem rather fantastic, but perhaps the preservation of a few works of this sort may be the means of revealing our entire civilization to the historian thousands of ages hence. The lesson taught by the Egyptians should not be utterly ignored.

Washington, D. C.

HISTORIAN.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Please permit me to congratulate you most heartily upon your warning to critics in this month's General Review. I hope P. H. will take notice; also a number of supposedly noted reviewers for whom the term "jackass" is indeed a compliment.

Providence, R. I.

S. S. F.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In your December issue you speak of dropping the contest for "unrecorded important works" as there seems to be "none" left. The following very important, to my mind, have not been done by any company, excepting the first mentioned which I hear is bad: *Beethoven*—Concerto No. 4 G maj. op. 58; *Grieg*—Piano Sonata E minor, op. 7; *Schumann*—Symphony No. 3; *Brahms*—Symphony No. 3; *Tschaikowsky*—Overture—"Romeo and Juliette".

West Chester, Pa.

WILLIAM HATTON GREEN.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I enjoy seeing in the last two issues that the main stream of attack seems to be directed on the ever-warring front of musical critics. Surely the un-musical dealers and manufacturers have been given their lesson now (whether they have learned it or not is another question!), and those supposed authorities called reviewers are the next in order for attention.

This is a subject dear to my own heart for I have long waged a battle against the whole critical fraternity, which in my mind consists almost entirely of destructive parasites making their living out of the artistic life-blood of true musicians. Who are these supreme authorities anyway? What light of inner genius fits them to judge calmly and self-confidently over any and all sorts of music. It would naturally be supposed that a composer who worked years on a composition, a conductor who had studied and performed it season after season, and an orchestra consisting of thoroughly trained musicians, would know *something* about their business. But no, some conceited coxcombe of a critic blandly listens a moment and tells them that they're all wrong: the composer doesn't know how to compose, the conductor how to conduct, or the orchestra how to play. Such knowledge is truly sublime!

One would think that when composers or musicians themselves write reviews that a little more intelligence would be shown, but they are usually too busy hammering rivals to think of using intelligence. For instance, Deems Taylor bears a work of Carl Ruggles and says that the latter doesn't know how to write music—which is no doubt quite true; but then Ruggles turns around and sends Taylor a list of the mistakes in his (Taylor's) own works. A noted pianist like Olga Samaroff hears Scriabin's Divine Poem and writes about it in her review as the Poem of Ecstasy, and is surprised because she can't find the ecstasy that should be there!

It seems obvious that no single person is well enough equipped with either intelligence or insight to decide upon the fate of any musical work or performance. Music History books consist almost entirely of a record of their stupidities. At their best, they do—like H. T. Parker and Paul Rosenfield—lose themselves in a rapturous ocean of words and descriptions which have nothing to do with the music under discussion. But what do such verbal tail-spins have to do with music?

The fact of the matter remains, that music is to be played and listened to—not written about. What can be said or written about it anyway, beyond, "I like it," or "I don't like it," and who cares whether somebody else likes a piece or not, as long as it means something to oneself.

And yet we have the ridiculous spectacle of people going to a concert and then waiting until the next morning to find out whether they liked it or not. If some ancient and honorable specimen of the critical solons (like Hale, Henderson, Gilman) gravely says "That's very good, indeed," then the rest all wag approving jaws in solemn approval. Inasmuch as most of these venerable wise men earn the money for their red neckties (badge of the inner circle of the Kritical Glan) by writing annotations for the orchestra program books (i.e., repeating what the previous annotator copied from someone else and adding a few reminiscences of his own of the time when he saw Brahms ride by in a carriage about a hundred yards' distant), it is hardly remarkable that the verdict is invariably more merciful than just.

Really, it is amazing that such a farce should be allowed to go on. Congress should declare an open season on critics and offer a bounty for their scalps. Then we could make some real musical progress at last! What a joy it would be to have the snarl of the critic silenced, the yelp of the reviewer

dumb, and the sweet voice of music free to make itself heard in its true beauty.

Brooklyn, N. Y.

ANTI-CRITIC".

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The entrancing subject of S. K. and his progress along the path of music appreciation seems to have displaced the even more fascinating topic of "Creative vs. Interpretative Artists." I am glad to see, however, the announcement of Dr. Britzius's article on the interpretations of Stokowski vs. those of Weingartner. I presume he takes the former conductor as the supreme example of the virtuoso type and the latter as the leading figure of the orthodox and conventional type. The whole question is a fertile one and may well be the object of much further attention.

In particular, I should like to protest against the lightness of current reproofs for truly abominable misinterpretations. When someone distorts the Second Hungarian Rhapsody and the Invitation to the Dance out of all recognizability and someone else plays Mozart's Jupiter Symphony as though it were a Czerny study arranged for orchestra, a vigorous protest should be made, no matter if the former conductor is a Stokowski and the latter a Sir Dan Godfrey. It does my heart good to read your caustic comments on Sir Landon Ronald. With all due respect for veterans who undoubtedly have done much musical good in the days of their prime, one must draw the line at condoning the senile performances of their later days when they should be enjoying an adequate pension and discreet retirement. Someone should finance a Home for Superannuated Conductors!

There can be no sentimental softness of heart where musical perfection is concerned. The fittest alone can survive, and when the highly developed orchestras and conductors of this country set the pace, the others must re-double their exertions. And the critical rod should not spare either the high or the low, be it a Stokowski or a Marek Weber. The standard is constantly rising and woe betide those who cannot follow it!

Philadelphia, Penna.

S. A. A.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The Contest, Is Your Favorite Work Recorded?, has for long been one of the interesting features of the magazine, and the summing up in the November issue gives good evidence of how closely the predictions made there have been borne out by the recording companies. I do not wonder that you have decided to abandon the Contest part of it, as you announce in the present (December) issue, but I sincerely trust that you will not abandon the feature altogether. Perhaps it could be called "Tomorrow's Recordings", or "The Trend of Record Literature", or something of that sort, and be kept for the purpose of suggesting compositions deserving to be recorded. It is obvious that the repertory departments of the various companies are confronted with a tremendous task; surely they could derive considerable benefit—as no doubt they have already done—from these suggestions. It is all very well to say that now almost everything of importance is available, but that is not entirely true. The standard warhorses are now completely represented, but a vast amount of the standard musical repertory still remains untouched, and after that, a still vaster amount of less well known works of musical worth. The manufacturers are bringing out new records at such a rate that they surely will be glad to receive practicable suggestions. As has been the policy in the past, these are by no means demands; rather they are straws which show the way the winds of musical demand is blowing.

Chicago, Ill.

J. ALLEN.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The issue by H. M. V. of excerpts from Prokofieff's "Love of the Three Oranges" puts an end at last to the extraordinary neglect of this composer by the phonograph. I wrote to a leading company some time ago regarding possible Prokofieff records, but they said there was no possibility of any being made. Fortunately this is now disproved. Prokofieff plays some of his own piano pieces for one of the noted reproducing piano companies and his Classic Symphony scored a remarkable success when played in Chicago by Koussevitzky and the Boston Symphony. His Scythian Suite, Seven They

Are Seven, Chout, Pas d'Acier, Piano Concerto, etc., have aroused great attention and interest in both Europe and this country. In England alone an extraordinary apathy is shown toward his works. Can it be that this antagonism is allowed to prevent the rest of us from enjoying recordings of his compositions? There can be no doubt but that a recorded version of the Classic Symphony and some of the piano pieces would be an instantaneous success.

Newark, N. J.

D. G.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

What has happened to Richard Strauss lately? The flood of electrical recordings seems to have left him high and dry, with the exception of a few works made under his own direction. When are we to have an electrical version (rather several electrical versions) of Don Juan, Till Eulenspiegel, The Alpine Symphony, Zarathustra, Don Quixote, The Domestic Symphony, etc.? No one rejoices more over the many available Beethoven sets than I, but surely works like those of Strauss which are played regularly by every Symphony Orchestra should be available on records in the composer's version and that of one or two other conductors. I hope that Mörke, Coates, Bruno Walter, and other leading recording conductors will soon have the opportunity for remedying the recent neglect of Strauss, who was given such splendid attention at the height of the acoustic era.

Portland, Oregon.

B. V.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Some time ago I sent in a system of filing records which consisted of lettering the titles on a large wall card indicating the album numbers and grouped in sections. Then in the December 1926 issue Mr. George S. Maynard's system of card indexing appeared. I clung to the wall card idea for some time, but finally have adopted his method with utmost satisfaction for my own is not an extensive collection. As this was printed in the arly days of the magazine and there are, no doubt, a great many new subscribers, some of whom would be interested in this filing record, a short description of this will do no harm.

The records are filed in albums numbered consecutively without any attempt at detailed classifications. The records are then classified into three groups using the standard 3 x 5 index card. (My own cards are the 3 x 5 cut in half, making 3 x 2½, the writing done on the blank side on the 3 in. length. I made a box which holds the three groups with plenty of blank files for new records.) These three groups are under the heads of "Title," "Performer," "Composer."

As an example, if the Freischutz Overture by Weber is added to the collection it is put in say album 26. On one card it is then noted, on the top line:

Freischutz Overture, C. M. Von Weber

San Francisco Orchestra, Alfred Hertz, Cond.

Electrical, album 26-1-1-12 in.

At the bottom of the card I have added a sort of bibliography referring to the page numbers in reference books, etc., of each composition. These can readily be found in case any reference to the composition is desired. I also have a scrap book made up of from symphony orchestra programmes, referring to different compositions. These page numbers are also noted on this card. In other words a complete historical record of each composition is readily at hand. This card is filed alphabetically in the operatic section of the "titles".

On the second card is written at the top—

San Francisco Orchestra, Alfred Hertz, Cond.

Freischutz Overture, C. M. Von Weber

Electric 26-1-1-12 in.

If a card has been made out for another recording by the San Francisco Orch., this Freischutz item is simply added. This card is filed in the orchestra section of the performers alphabetically.

On third card at the top is written—

Weber, C. M. Von, 1786-1826—Germany

Freischutz Overture, San Francisco Orch., Alf. Hertz,

Conductor

Electric 26-11-1-12 in.

This is filed alphabetically in the "Composer" section. Any other records by Weber can be added to this and when filled up a new card can easily be made.

In making title entries the significant word symphony, sonata, programme music, Overture, waltz, etc. is put first

so as to bring works of the same from together and these filed alphabetically in each section.

In the "Performer" section the words orchestras, pianists, soloists, violinists, etc. are put first and then grouped alphabetically in each section.

On the Wagnerian section in titles under "Operatic" I have filed each of his operas or music drama cards separately, and have added the records to the cards as they have been acquired. If you are a Wagner enthusiast you will have an imposing array of cards under his name.

As Mr. Maynard puts it this index answers every question that can be asked about this collection.

It is flexible, simple and complete and the work, although it sounds a trifle complicated is great fun. You will come across records, as I did, that haven't played for many months and you will stop every once in a while to review an old acquaintance. If you discard a record, take out the card and it is "no more" in your collection. And it certainly beats a book or "no system at all" which is the general rule. Try it and get acquainted.

Cleveland, Ohio.

R. J. BUCHOLZ.

PRIZE CONTEST

"The Sacrifices I Have Made To Obtain Good Records"

As announced in the last issue, December 15th was the closing date for letters to be received for this contest. All bearing a postmark later than midnight of that date are ineligible to be considered in awarding the prizes of fifteen, ten, and five dollars' worth of records of the winners' own choice.

The limitations of space prevent many letters being printed, but all—regardless of whether or not they have been published—will be considered in making the awards. The Judges are now going over the letters, but announcement of the awards will not be made until in the March issue, to allow for foreign entries to arrive and for due time for consideration.

Meanwhile, several letters hitherto unpublished are printed below.

EDITOR, SACRIFICE CONTEST:

My "sacrifice" is largely that of false pride. Unfortunately my financial advantages are by no means such as befits my standing in the community and to stretch my paltry five or eight dollars a month for records as far as it will go is infinitely galling to me. It would be much better to go without recorded music at all, but of course that is impossible, and so I have to swallow my pride and tediously try out and compare by the hour so that none of the feeble sum available is wasted.

G. O.

EDITOR, SACRIFICE CONTEST:

The record buyers nowadays haven't any idea of what real sacrificing is. All they have to do is to get their money together, picking the records is a cinch as it's almost impossible to go wrong. In the old days it was another story. That's when you had to wait months for the real stuff to be released and then goodness knows it was often pretty bad. Yet you had to have it. There was no chance then to get another version if you didn't like one interpretation. That was all there was and if you wanted the piece you had to take the record, that is if you could bribe or threaten a dealer into believing it really was issued and then to send for it. (Some of them still don't know that the Odeon Beethoven and Strauss works ever really came out!) And nobody believed in the phonograph then, we real nuts were

laughed at by almost every music lover. Oh, I tell you, the enthusiasts today have it too easy! We veterans knew what real sacrifices were.

EDITOR, SACRIFICE CONTEST:

It really is crazy to sacrifice as some of us do for good records but we can't help it, so what is there to be done about it. I haven't visited my birthplace and relatives in the East for the last eighteen years and this fall I was all set to be with them for Thanksgiving at a real family reunion. I had the money saved up and everything, but what was the use? The new Stokowski records were too much for me, and the savings for the trip went for the new symphonies and one of the wonderful new phonographs available today. But anyway good music is a better friend than even the best of relations can be, and I had a happier Thanksgiving at home with my records than I ever would had otherwise. And as my wife says, it's better to stay home anyhow, and the phonograph as it is today certainly can make any home a heaven.

REAL THANKSGIVING.

EDITOR, SACRIFICE CONTEST:

Mr. Ford did a wonderful job as everybody knows in breaking the news of his new car to a billion or so of breathlessly waiting people. But he was just about a month too late for me. The new car is even better than I expected, but I'm not getting one now as I had planned to do. The Brahms First Symphony records had me wavering, and when the Haydn Clock Symphony and the Ravel Mother Goose Suite came along, I fell with a crash. Having some knack as a mechanic I'm sacrificing my Saturday afternoons fixing my old flier. And when I put on the new records in the evening I know that even if the new Ford was as good as a Rolls Royce (and it probably is!) I wouldn't exchange my music for it!

R. R.

NILES MARTIN, M.D.

THE Chicago Gramophone Society hereby announces that shortly after the first of the year, it will have ready for distribution, its second set of records, consisting of seven songs, sung by Miss Mina Hager, contralto, with Mr. John Alden Carpenter at the piano. The set will consist of Mr. Carpenter's suite, "Watercolor Sketches", "Blindenklage" by Richard Strauss, and "Auf Kleine Dinge" and "Minner-satte Liebe" by Hugo Wolf.

As in the case of our first recording, these records will be done electrically in the Columbia laboratories and will be issued privately in a limited edition of 200 sets, each set to comprise two double-faced twelve inch records.

Miss Hager was associated with the Allied Arts of Chicago for several years and was responsible for the first hearing in Chicago of such an important modern work as Schonberg's "Pierrot Lunaire." Mr. Carpenter is a composer of international consequence, whose works are too well known to need any particular enumeration.

The recorded sets will sell for \$5.00 each. Communications and orders should be sent to Vories Fisher, 105 West Adams St., Chicago, Ill.

Phonograph Society Reports

PHILADELPHIA PHONOGRAPH SOCIETY

The Philadelphia Phonographic Society met in the Chamber of Commerce Hall, Twelfth and Walnut Sts., on December 8th, for the fourth meeting. Despite the hectic season the attendance was very gratifying. Dr. Niles Martin, President, was in the Chair. Mr. Schwartz of the Brunswick Co., made the major address "How to Listen to Records." Dr. Martin supplemented his remarks.

"Beethoven's Seventh Symphony recording (Brunswick) was played in toto, also some Christmas records of appropriations. The discussion on the part of the members was not all one could hope from them. However, the speaker, Mr. Schwartz, was given opportunity to explain the Brunswick method of recording.

"The Society has definitely settled on the second Thursday for its meetings and all members are urged to reserve the specified Thursday in each month for this event.

"All in all the society can report definite progress, much of our shortcomings are due to lack of adequate organization which defect is gradually but surely being overcome. We are having a nucleus of regular attendance that should begin to reap a harvest in interest. We feel encouraged by the attendance and hopeful for the future well-being of the society.

BOSTON PHONOGRAPH SOCIETY

A concert and lecture under the auspices of the Music Lovers' Phonograph Society of Boston was held in the auditorium of the Teachers' College Building, Fenway School Center, Huntington Avenue, Boston, Friday evening, December 16th. Owing to Boston's worst storm of the season the attendance was not as large as had been expected, but a surprisingly number of true enthusiasts braved the rain and sleet to hear the scholarly address of Mr. Richard G. Appel of the Brown Music Library and an excellent musical program. The instrument used for demonstrating the records played was the new Columbia-Kolster electrical Viva-Tonal and it showed its remarkable power in filling the large hall without the slightest distortion of tone qualities. Among the works played were the Tannhäuser Overture by Albert Coates, Hamilton Harty's recording of the Purcell-Wood Trumpet Voluntary, the Waltz from Strauss' "Intermezzo," the first movement of Haydn's C major Quartet, and the second of his "Clock" Symphony.

The next meeting will be held in the same hall on the evening of January 20. Prospective members are requested to get in touch with the Recording Secretary, Mr. Harold A. Sewall, 125 Myrtle Street, Melrose, Mass.

**Eighth Program of the
CHELTENHAM PHONOGRAPHIC SOCIETY**

Monday Evening, November 21, 1927

INVITATION CONCERT

ST. AIDAN'S PARISH HOUSE

Central Avenue and Cottman Street,
Cheltenham, Pa.

Bertrand A. Austin, 'Cellist, Assisting Artist
Lucien A. Austin at the Piano

1. ORCHESTRA—Blue Danube Waltzes Johann Strauss
Philadelphia Orchestra,
Leopold Stokowski, conducting
2. VIOLIN—a. Hebrew Melody Achron
b. Zapateado (Spanish Dance) Sarasate
Jascha Heifetz
3. PIANO—a. Sheep and Goat Walkin' to the Pasture (Guion)
b. Gigue from the First Partita Bach
c. Liebestraum No. 3 Liszt
4. 'CELLO—a. Song of India from "Sadko" (Rimsky-Korsakoff)
b. Hymn to the Sun from "Le Coq d'Or" (Rimsky-Korsakoff)
Bertrand A. Austin
5. VOICE—Prologue to "Pagliacci" (two sides) Leoncavallo
Lawrence Tibbett, baritone
6. ORCHESTRA—Dances from the "The Three-Cornered Hat"
a. Les Voisins de Falla
b. Dance du Meunier
c. Dance Finale (two sides)
Russian Ballet Orchestra
M. Defosse, conducting
7. ORCHESTRA—Symphony in B minor ("Unfinished") (Schubert)
a. Allegro Moderato (three sides)
b. Andante Con Moto (three sides)
Philadelphia Orchestra,
Leopold Stokowski, conducting
8. 'CELLO—a. Lament (Negro Spiritual) (arr. by B. A. Austin)
b. Rondo Boccherini
Bertrand A. Austin
9. VOICE—a. Celeste Aida from "Aida" Verdi
Giovanni Martinelli, tenor
b. O Nume Tutelar from "La Vestale" Spontini
Rosa Ponselle, soprano
10. CHORUS—Wach Auf Es Nahet from "Die Meistersinger" (Wagner)
Chorus and Orchestra of the Staatsoperhaus of Berlin,
Leo Blech, conducting

The Society wishes to acknowledge the kindness of The Messrs. Austin for assisting at this Concert.

Thanks are also due the Strawbridge and Clothier Store for furnishing the Orthophonic Victrola.

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MUSICAL WEST

MUSIC and the DANCE

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Music Magazine

FREDERIC SHIPMAN, Publisher

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San Francisco

RECORDED SYMPHONY PROGRAMS

(Continued from Page 139)

scrapers (Boston—Koussevitzky, December 9); Schreker's *Prelude to a Drama* (Boston—Koussevitzky, December 2); Franck's *Psyche* (Cincinnati—de Sabata, December 2); and *Symphonic Piece* from the *Redemption* (New York Symphony—Busch, December 4); Bloch's *Israel* (Cleveland—Sokoloff, December 1); Debussy's *Demoiselle Elue* (Cleveland—Sokoloff, December 1); Humperdick's *Prelude to "Die Konigskinder"* (Philadelphia—Reiner, November 25); Respighi's *Old Dances and Airs for the Lute* (Philadelphia—Reiner, December 2, and New York Symphony—Busch, November 17); and Prokofieff's *Classic Symphony* (Los Angeles—Schneivoigt, November 24, also by the Boston Symphony in Chicago). Of these the works by Sibelius, Humperdinck, Respighi, and Prokofieff are easily eligible for recording. Both the Respighi suite and the Humperdinck overtures are badly needed, and the two symphonies would surely take as honored a place in recorded literature as they have won in that of the concert hall. Carpenter's two suites might also be considered.

Among the unrecorded piano concertos are: MacDowell's Second (Omaha—Frances Nash, soloist, November 10); Brahms' First (Cincinnati—Münz, soloist, December 2; and New York Symphony—Friedman, soloist, December 9); Bach's C major, (for two harpsicords (Minneapolis—Philip Manuel and Gavin Williamson, November 25); and Robert Just's Symphonic Poems for two pianos and orchestra (Minneapolis—Manuel and Williamson, November 25). Of these the Brahms First is of course the first in line to be recorded. The Second Rachmaninoff Concerto, played by Eunice Morton with the Minneapolis Symphony at Duluth, December 1, and by Moiseiwitsch at Los Angeles, December 8, leads the lists of acoustically recorded concertos deserving a complete electrical re-recording. The first two movements were made some time ago by the composer and the Philadelphia Symphony (Victor 8064-6). Surely the new complete version will soon be forthcoming; it would be difficult to think of any work for piano and orchestra more suited for release and widespread appreciation at the present.

For Violin Concertos there are Brahms' in D, and Bruch's Scottish Fantasie, both played by Albert Spalding, the former with the Boston Symphony on December 2, the latter with the Cleveland Symphony on November 24. Spalding's reading of the Brahms work is hailed unanimously as one of the finest in years, ranking with Kreisler's reading of the Beethoven Concerto. What an opportunity for the Brunswick Company to rival the success of the Victor issue of Kreisler's Beethoven with Spalding's Brahms!

Besides the Rachmaninoff Concerto for piano, several works in current programs have been recorded in part.

Prokofieff: Love of the Three Oranges.

Played by: Philadelphia—Reiner, November 25.

Recordings: *H. M. V. D-1259 (2) Coates—London Symphony.

(Scherzo, March, and Waltz-Scherzo; reviewed elsewhere in this issue.)

Charpentier: Impressions d'Italie.

Played by: Rochester—Goossens, December 1.

Recordings: *French Odeon 170,008-9 (2) Cloez—Symphony Orchestra; Columbia A-6101 (2) French Symphony Orchestra.

(The Odeon version has just been issued and includes A la fontaine, A Mules, and Serenade. The old Columbia record—withdrawn—included A Mules and Serenade).

Mahler: Fifth Symphony.

Played by: New York Philharmonic—Mengelberg.

Recording: *English Columbia L-1798 (2) Mengelberg—Concertgebouw (Adagietto only—strings and harp).

Miscellaneous other works:

Schreker: Suite, "Birthday of the Infanta".

Played by: Detroit—Gabrilowitsch, November 3.

Recording: Polydor 66329-31 (6) Schreker—Berlin S. O. H.

(Acoustically recorded. Mentioned on page 39 of the October 1926 issue).

Ravel: La Valse.

Played by: Los Angeles—Schneivoigt, December 4.

Recordings: *French H. M. V. W-758-9 (3) Coates—Symphony Orchestra; *French Columbia 12902-3 (3) Gaubert—Paris Conservatory.

(The Coates version was reviewed on page 519 of the September 1927 issue. Gaubert's set has not yet been heard at the Studio; undoubtedly it will soon be available in the American Columbia pressing. The Beethoven Allegretto in E flat which occupies the fourth side of the Coates records is the same as that occupying an odd side of Coates' Eroica set. At the time the Eroica records appeared there was no opportunity to identify this composition, but through the kindness of Mr. Horace Middleton, of South Millbrook, New York, we are informed that this is the Minuet of Congratulations, written for Hensler, Director of the Josephstadt Theatre, Vienna, in November 1823.

Special Note: The Victor re-pressings of the Coates version, just released, are numbered 9130 and 9131. On the fourth side Coates plays The Dance of the Spirits of the Earth from Holst's "The Perfect Fool."

Beethoven: Piano Concerto No. 5 in E flat ("Emperor").

Played by: Minneapolis, Samuel, soloist, November 18.

Recordings: *Victor Music Arts M-21 (8) Wilhelm Bachaus and R. A. H.; H. M. V. D-625-9 (10) Lamond and R. A. H.

(The Bachaus version—mentioned elsewhere in this issue—is reviewed from the H. M. V. pressing on page 521 of the September 1927 issue and is excellent in every respect. The other set is now withdrawn).

Holst: The Planets.

Played by: Minneapolis—Verbrugghen, November 18; New York Symphony—Busch, December 9).

Recording: *H. M. V. D-1129 (2—Jupiter) Coates—Symphony Orchestra; Columbia Masterworks 29 (13) Holst—London Symphony.

(The Coates record is of one movement—Jupiter—alone; it is electrically recorded and is reputed to be effectively performed. The complete version under the composer's direction was reviewed on page 37 of the November 1926 issue. An electrical re-recording of his version will unquestionably be available soon).

Smetana: Overture to The Bartered Bride.

Played by: New York Philharmonic—Mengelberg.

Recordings: *Odeon 5118 (2) Mörike—Berlin S. O. H.; Polydor 65861 (1) Busch—Dresden S. O. H.

(The excellent Mörike record is reviewed on page 478 of the August 1927 issue. It is of course the only one to be considered today, as the Busch version and the withdrawn records by Goossens for H. M. V. and Blech for Polydor are inadequate. A re-recording by Dr. Blech of his reading will probably be an early release in his current overture series).

Goldmark: Overture—"In Springtime".

Played by: Minneapolis—Verbrugghen, December 2.

Recordings: *Victor 6576 (2) Stock—Chicago Symphony.

(A good performance; mentioned in the article on the Chicago Symphony—February 1927 issue).

Analytical Notes and Reviews

BY OUR STAFF CRITICS

Orchestral

Victor Music Arts Library M-23 (5 D12s, Alb. \$10.00)
Rimsky - Korsakow: Symphonic Suite — Scheherazade,
 played by Leopold Stokowski and the Philadelphia Symphony Orchestra.

It is always rather startling when one has longed for the moon for many years and suddenly finds it in his hand. We are so accustomed to tacking on the remark, "and of course the greatest omission of all, an adequate electrical Scheherazade," that even now, after we have recovered enough of our equilibrium actually to unpack the records, see that they look real; play them, and know them, it is still difficult to realize that the gap is filled at last. Scheherazade, like the Franck Symphony, has long been a fertile topic of discussion at the Studio. More than any other work for orchestra it possesses almost universal appeal without a weakening vein of cheapness. This, we said, is the ideal choice for the phonograph: it will attract and educate the novice, delight the veteran collector, and satisfy even the most discriminating musician. It is that rare bird, a "sure fire hit."

The months since then have gone staggering by under their loads of new recordings and today there is not the same need for a Scheherazade to convert people to the phonograph or to educate those who would climb the heights of music appreciation. Yet the cry for the work has never weakened, for as its propaganda value became less and less evident, its own delightfulness became more and more desired. Of late, rumors kept us well informed of its impending release, but the actual materialization of the records themselves gave no less occasion of excitement on that account!

Stokowski's Brahms, Beethoven, and Franck Symphonies gave good omen for the technical merits of the work. The recording here is on an equal level as far as the orchestral reproduction goes and on a still higher one for all-round merit due to the super-fine recording of the passages for the solo violin. More than once in concert Scheherazade squeaks and falters when she is reciting her various "once upon a times", but here the Philadelphians' concert master (I presume it is he; there is no indication on the label) plays with the most luminous tone imaginable. There is as complete an absence of over-sweetness as there is of roughness. And the records transmit all its loveliness unmarred.

When the first record was put on in the Studio, we held our breaths in fascinated expectation. I had a wisp of a notion that I should probably be blown out of the room when Stokowski uncorked his full vials of thunder. As in hearing the Franck symphony, the very clear pre-impression of the work was completely dissipated before the disk had revolved a score of times. But this time the new impression gave rise not to an uneasy sense of unsatisfaction, but to an almost incredulous feeling of pleasure. Here, where Stokowski was given every legitimate excuse for going to the limit of his capabilities for brilliance and "effects", he calmly refused to again lower himself to the levels of some yokel-astounding feats of the past, and played Scheherazade throughout with every talent exerted for the benefit of artistry and beauty of tone and balance alone.

We asked for fireworks and were given music. As the work went on I wished I might have been able to apologize

to Stokowski for judging him by previous evidences of his showmanship instead of his musicianship. Here in Scheherazade he is unable to reach greater artistic heights than those achieved in the Brahms and Beethoven Symphonies—the emotional qualities of the music does not allow that—but he does reach greater heights as a conductor, as an interpretative musician.

The first movement (The Sea and Sinbad's Ship) occupies part 1 and 2; the second (The Story of the Kalandar Prince) parts 3, 4, and 5; the third (The Young Prince and the Young Princess) parts 6 and 7; and the last (Festival at Bagdad—The Sea—The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior—Conclusion) parts 8, 9, and 10. There is a complete annotation to the music in the accompanying leaflet. Rimsky-Korsakoff's own comment on the work is of value in clarifying any hazy ideas about the "program" and story of the work. He had in mind (according to his "Musical Life", translated by J. A. Joffe) a series of "separate, unconnected episodes and pictures from 'The Arabian Nights'. . . In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leit-motives are nothing but purely musical material, or the given motives for symphonic development. . . . Appearing each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative appears afresh in Movement IV, in the delineation of the doomed ship, although this episode has no connection with the Kalandar's Narrative." (It might be mentioned in passing that Stokowski's reading of the particular passage mentioned in the second movement is of the greatest gusto. The brazen trombone is "answered back" by the alert and ironical trumpet in a delightful fashion. The development of this theme with its suggestion of a gay march is particularly well done. Needless to say, the cadenzas are perfectly executed; more remarkable is the splendid recording of the pizzicato accompaniment—in concert this is often a chaotic scrabbling, here it is a soft thudding that is tremendously exciting).

To go back to Rimsky's exposition of his purpose, he writes further on that "developing quite freely the musical data taken as the basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were a kaleidoscope of fairy-tale images and designs of Oriental character. . . I meant the hints lying in the headings of each movement to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece **as symphonic music**, should carry away the impression that it is without doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played after one another and composed on the basis of themes common to all the four movements."

The last sentence contains the clue to the mood in which the work should be approached. It is first of all **symphonic music**, but it is also a book of strange and wonderfully mysterious happenings illustrated in gay and fantastic Oriental colors. Stokowski's avoidance of excessive brilliance retains all the richness of the coloring of this work.

Among other special features in the next issue:
 Personalities—Mary Garden by George W. Oman

The surge and suavity of his phrasing catch in turn both the broad and the languorous moments in their full, rounded beauty. Listen to the soft wood-wind chords after the announcement of the Sinbad motive at the beginning: throught the wood-wind playing is positively uncanny. The first clarinet and flute players, and the maestro who plays the piccolo should be singled out for special honors. And the strings—but hear them in the breadths of the first movement or the third: the printed word cannot evoke the slightest conception of a tone like that!

The solo violinist has already been mentioned, but a full appreciation of his abilities cannot be grasped until one has heard the ending with its long-held high "e". What a placid and touching conclusion to a work which includes so many moods. It is a happy ending to a tale that occasionally terrifies, but always fascinates. The Conductor reveals in it a new and unsuspected vein of tender humor and feeling.

The old versions of this work are now superseded, but their memories should not be entirely forgotten, particularly the pointed rhythms and energetic excitement of Coates' ancient Columbia version of the second and fourth movements, and the quieter and richer beauties of the Mörke-Odeon version, which was recorded practically complete.

Undoubtedly it will not be long before there is another version of Scheherazade available, probably one of ultra-brilliance and fire. But Stokowski has chosen the wiser path and his version can never be surpassed as an ideally satisfying combination of the musical and the colorful, decorative art of a pure and high order.

The dread words must be pronounced again: "Every one must have it!" If it cannot be obtained lawfully, I'm afraid no real enthusiast will hesitate at crime to get it!

Columbia 7136-M (D12, \$1.50) **Purcell-Wood:** **Trumpet Voluntary**, and **Davies:** **Solemn Melody**, played by **Sir Hamilton Harty** and the **Halle Orchestra**.

The Purcell work is a virtuoso piece for solo trumpet, with organ and orchestra; delightfully pompous without being the least bit blatant. In spite of its old-fashioned quirks and flourishes, it has a true and somewhat pathetic dignity. A quaint echo from a bygone, Drydenesque age, Davies' solemnity is another affair; it is Handel's "Largo" a century or so late. The solo 'cellist plays with great emotion, the organ—recorded exceptionally well—thunders sonorously, and there is a ponderous aping of true breadth and nobility. A good record to play for visitors who say that Oh yes, they just love to hear classical music.

Columbia 7138-9-M (2 D12s, \$1.50 each) **Borodin:** **Prince Igor—Dance No. 17 (Polovstian Dances)**, played by **Sir Thomas Beecham** and the **London Symphony Orchestra**.

This is a work of the same type as Sir Dan Godfrey's recent recording of the Mozart Jupiter Symphony: the re-recording and performance are excellent, but the reading of the composition itself most disappointing. Those who do not already know these scintillating dances, particularly as performed with the choral parts actually sung, will no doubt derive a great deal of pleasure from this recording, but Beecham, from whom so much might naturally be expected, succeeds in spoiling his own reading for anyone familiar with the music. Again it is shown that a conductor must be more than a great concert artist to produce great recordings; he must know and study the phonograph. Stokowski, Coates, Mörke are good examples of this truism. Beecham as a musician is by no means inferior to these men, but he is not familiar with the phonograph, he dislikes it of natural consequence, and his records betray this antipathy in spite of all the recording director may do. M. Defosse's version for Edison Bell is a more effective reading than this, although it is not completely adequate, and of course the superior technical merits of the Columbia version will make it the more popular. But we have not yet got a real recorded version of these dances; we shall have to wait until a Coates or a Stokowski tackles them—and may it be with chorus as well as orchestra!

I wonder a little at the labeling of this work: why Dance No. 17? It actually consists of a series of dance pieces and the usual title "Polovstian Dances" seems an excellent one. The French custom of spelling names like Borodin and

Scriabin with a final "e" is of course fully authorized, yet hardly seems well chosen, especially as the custom is growing to give a more authentic spelling to Russian proper names. Tchaikowsky with a "tsch" still dies hard, however!

But I forget: on the fourth side, Sir Henry Wood thunders out—yes!—the good old **Rachmaninoff Prelude**, the prelude, no key designation is necessary. It really sounds pretty tame, a rather futile flaying of a long-dead—even if unburied—warhorse. Surely the musical wild oats of Rachmaninoff's youth should be allowed to pass into decent obscurity by this time.

Victor 6751 (D12, \$2.00) **Bach: Toccata and Fugue in D minor**, played by **Leopold Stokowski** and the **Philadelphia Symphony Orchestra**.

Last April, in reviewing the Coates record of Siegfried's Funeral Music from "Götterdämmerung", I expressed the opinion that it approached as closely as possible the ideal of "the finest single record." All the magnificent works issued since that time have not caused me to change that belief, which I am sure is also held by most phonograph enthusiasts. But at last a record has appeared which is worthy to be placed beside it.

This Bach Toccata and Fugue was written for the organ. Neither the label nor the Philadelphia Symphony program books give the name of the orchestrator, but the annotator of the Victor Advance List intimates that it was scored by Stokowski—which seems most likely. At any rate, it is intensely modern in feeling, surpassed in modernity only by the music itself! Does the popular mind still attach the adjectives "dry" and "old" to Bach? A single playing of this record will pulverize the popular mind.

Lawrence Gilman writes in the Philadelphia Symphony program books: "The opening Toccata is one of those fiery and rhapsodic movements which Bach handled with such consummate breadth and gusto. Written under the influence of Buxtehude, it is nevertheless Bach in every bar: in the boundless vitality and freshness of its invention, in its sweeping power, and especially in those contrasts of dazzling bravura passages and great chordal masses of titanic breadth and power. The Fugue, 'although very free in appearance,' as Marcel Dupre remarks of it, 'nevertheless contains the essentials.' It is based on a subject the melodic form of which is outlined through swirling and broken harmonies. At the eighty-fifth measure, Bach begins to work back to the mood of the Toccata and winds up with a coda of gigantic strength and overwhelming majesty."

The Fugue begins toward the end of the first record side. Gilman's description, vivid as it is, gives but a faint idea of the "gigantic strength and overwhelming majesty" of the music as brought out in its full splendors on the record. Words of praise would be merely odious; the record must be heard.

Victor (Educational List) 9114-5 (2 D12s, \$1.50) **Strauss: Don Juan**, played by **Albert Coates** and the **Symphony Orchestra**.

The Special List No. 4 of Victor Educational Records reveals this and two other astonishing "finds." The electrical re-recording of Coates' well-remembered acoustical version of the tone-poem is everything that might be expected: effectively recorded, brilliantly played, and surcharged with the dynamic intensity which every admirer of Coates knows so well. The beginning is taken at a tremendous pace and is dreadfully exciting, even although absolute incisiveness of rhythm is hardly possible. Coates' new reading is more supple, more glowing, and more furious than his old one. It may lack something in balance and in breadth, but for the present listener at any rate it is questionable whether the nature of Don Juan himself ever lived more vividly than in this performance. I have heard more musical ones, more dramatic ones, yes, and much noisier ones, but never a reading that depicted more colorfully an impetuous and passionate spirit rushing into the abyss. Here are no ponderous love-conquests, no blatant boastings, no sour misgivings. Coates' Don Juan is human, tortured into desperation by the impulse which drives him along in the whirlwind of his own emotions.

The performance is good, and particularly so from a point of view of tone beauty. The familiar oboe theme has seldom sounded more graciously tender, the "big" theme

for the horns (part 3) is seldom heard in such purity of tone coloring. The clarity of the recording shows the wondrously ingenious orchestration to excellent advantage; this is a particularly fine work to study with the score—although for that matter, most records of today are good for that purpose. The individuality of the reading may not appeal to everybody; those who lean to more orthodox interpretations should not buy it unheard. It is a startling work, not a masterpiece, but of vivid interest and power.

Victor (Educational List) 9116-8 (3 D12s, \$1.50 each) **Mozart: Symphony in G minor**, played by **Malcolm Sargent** and the **Royal Opera (Covent Gardens) Orchestra**.

Mozart's G minor has long been a rallying cry of hungry record buyers unsatisfied with the abbreviated versions available in this country or the none too effective acoustic Vocalion and Parlophone sets from abroad. Strangely enough, both the E flat and the Jupiter Symphonies have been given preference over the G minor (which is really more popular in the concert hall) in recordings. This recorded version by Sargent is the first electrical one. The widespread use of the symphony in music appreciation work makes its issue in the Educational List rather appropriate.

This version cannot be judged by the standards of modern symphonic recording, as it is obviously not intended to rank with major works by noted orchestras and conductors, but to appear as a more "popular" set, primarily for a less discriminating audience than that which purchases recorded symphonies. Because of this, the issue of these records in the New Red Seal class at a price of \$1.50 each is ridiculous. In England they are sold for 4 shilling, six pence (about \$1.08), yet the re-pressings are put in the same price class with the regular six shillings, six pence, records like those of Coates, for example.

Issued in \$1.25 records, the set would deserve less critical examination, and such points as the excessive harshness of the recording of the strings in their upper registers, the obvious scantiness of the orchestra, and none too great vitality of the conductor need not be unduly emphasized. As a matter of fact, while the recording itself is mediocre, the reading and performance, especially in the last two movements, are by no means bad. Sargent is a serious-minded conductor of evident sincerity and talent, if of not great flexibility or insight. The delicacy and grace of the first two movements are a little beyond him, but he tries hard, and does succeed in capturing the body of the work, if not all its spirit. For educational and analytical use, a reading of this sort is perhaps better suited than would be one of more insight and depth.

It is a pity that Josef Pasternack could not have re-recorded his old black-label version, this time with the first two movements uncut. Even with these mutilated, his reading remains the finest recorded one. But of course the completeness and new recording of Sargent's set makes it the only practical choice at present. But surely a more adequate one will soon be available (by Hamilton Harty, say, or perhaps Dr. Damrosch) of this lovely symphony, whose use for educational purposes should not blind its true greatness for us. Goepf might well ask, "Is there anywhere more poetry or art, or more of the blending of both, than in this work of Mozart's?" Unquestionably it is one of the most perfect examples of pure music,—Raphaelite limpidity sublimated in tone.

Victor (Educational List) 9123 (D12, \$1.50) **Borodin: Prince Igor—Overture**, played by **Albert Coates** and the **Symphony Orchestra**.

This overture is new to me; unfortunately, we get far too little Borodin in the concert hall, but it seems like an old friend upon first acquaintanceship, especially with Coates at the baton, and in the mood of genial surety in which he captured the essence of the Prelude to Hänsel and Gretel. The actual recording was done about the time of his Tchaikowsky's Pathétique and is of the same quality, excellent although by this time taken for granted as the standard of symphonic recording.

The composition is a beautiful thing, splendidly close-knit and warmly colored. It does not have the barbaric flash and fire of the Polovstian dances, but it is more restful, more satisfying. Emotionally exhausted by the whirling dances, we can listen to this overture and recover firm and rich stability again. Rimsky-Korsakoff and Glazounow completed the opera on Borodin's death, but I am not aware of how much they had to do with the overture. It was



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probably orchestrated by Rimsky, yet I imagine Borodin must have left sketches by which the orchestrator was guided. At any rate, the result, while not quite as sinewy as I like to think Borodin would have wished it, is pleasing. The introduction with its groaning 'cellos and basses and the beginning of the Allegro—both admirably played—are perhaps the high points of the work. The suave horn theme near the end of the first part has a strongly Italianate savour, but then, Borodin was not ashamed of a little sentiment in the southern manner.

This is a record decidedly off the beaten path; with so many works of larger stature demanding purchase, it may not find as widespread a welcome as its merits deserve. Yet those who seek it out will find their trouble amply rewarded. Borodin seems about to receive some of the attention he deserves with two important works released this month. How has it happened that his *Second Symphony* and *In the Steppes of Central Asia* have gone so long neglected? These, and other less well-known works of his, presents a rich field for the tilling of some progressive recording company.

Victor 35871 (D12, \$1.25) **Puccini:** *La Boheme—Fantasia*, played by **Josef Pasternack** and the **Victor Symphony Orchestra**.

One has to give Mr. Pasternack full credit! He possesses an unique talent for this sort of thing, which he is able to play without deluding himself that it is either on a higher or lower scale than it actually is. He neither sneers at or loses himself in it, but performs it in a most craftsmanlike way. The recording is excellent and the Victor Symphony plays in a manner that makes one wish to hear its talents exerted again in a more worthy cause. As it is, you will rarely or never hear Puccini more effectively performed and recorded. Of course similar fantasias as played by European salon organizations make no attempt to rank with a symphonic recording like this; even so, Marek Weber, Edith Lorand, et al., are made to seem just a little ridiculous, even on their own battlefield.

Brunswick Symphony Series No. 7 (25026-8 3 D12s, \$3.00—Album \$1.00 extra) **Strauss:** *Death and Transfiguration*, played by **Richard Strauss** and the **Berlin State Opera House Orchestra**.

Announcement of the impending release of the composer's own version of *Tod und Verklärung* was made in the Editor's General Review in the last issue; the records themselves arrived just in time to be heard before going to press this month. This is the first electrical recording and naturally displaces the old versions by Mörike (Odeon), Walter (Columbia), Coates (H.M.V.), and Abendroth (Polydor), although these, particularly the first two, had many fine points.

Considered on its own merits, the new set it a puzzling one. Its many faults are nearly counterbalanced by moments of exceptional power and forcefulness. The surface noise is unusually persistent and annoying; the best parts of the work are during the forte and fortissimo passages—fortunately there are plenty of these. The recording is very harsh, yet it is savagely effective and the details are very clear. For those who love tonal beauty above everything, these records will have little attraction, yet even a hardened enthusiast cannot escape a thrill from them.

I have heard several readings of considerably greater breadth than this one by Strauss. It is rather uneven and after making the most of a startling passage he seems suddenly to relax and let even more significant measures float methodically by. However, it possesses an interest of its own, altogether apart from its being the "composer's version."

It is a pity that mechanical flaws mar what is a striking and original performance of perhaps Strauss' most popular tone poem. (The last record of the Studio set was badly centred. This is probably an early pressing; later ones will doubtless be corrected.) The present reviewer has always found his enjoyment of this work corrupted by the vein of quasi-nobility that undermines the grandeur of the idealized conception of the work. Say what one will, the "transfiguration" theme is, despite its prettiness, rather cheap stuff; the best moments of the work are the desperate impacts dealt on the sick man's consciousness by the hammers of disease. Yet I have heard the inflated pages of the climax so played as actually to be deeply moving. Strauss will not or cannot do the same.

I hope that this decidedly unfavorable estimate will not deter anyone from hearing the records if he has the opportunity. (Their purchase unheard cannot be recommended.) With all their faults, they have unusual interest. Indeed they may well hold one's attention more strongly than works actually superior in merit can do. Their remarkable cheapness should not be overlooked. At three dollars for the three records (the album may be purchased for a dollar extra, if wished), this set marks a new low price for a standard symphonic work, conducted—for added attraction—by the composer himself.

Odeon 3211 (D12, \$1.25) **Thomas Raymond—Overture**, played by the **Grand Symphony Orchestra**.

Preceded by the startlingly brilliant Light Cavalry Overture, a second release by the Grand Symphony orchestra could hardly hope to prove the same sensation. The performance is a dashing one and the recording brilliant, although hardly to the same extent as in the earlier work. Those who like the composition should have this record, unquestionably the best version available today.

Columbia 50052-D (D12, \$1.25) **Puccini:** *Madame Butterfly—Selection*, played by the **Columbia Symphony Orchestra** under the direction of **Robert Hood Bowers**.

A continuation of the Columbia Symphony's series following close on the heels of the Victor Symphony's release of the same work last month. The inevitable comparison is an interesting one and the two organizations put up a hot battle for supremacy. Both are good, but the Victor is a shade the better.

Victor (International List) 68902 (D12, \$1.25) **Johann Strauss:** *Die Fledermaus—Overture*, played by **Ernst Viebig** and the **Berlin State Opera House Orchestra**.

A real find in the foreign lists. A most delightful performance of true example of "lighter music" at its best. Viebig knows both his Strauss and his orchestra, and succeeds in making a record that should not be overlooked.

(Imported)

H. M. V. D-1265-70 (6 D12s, Alb. 39 shillings) **Brahms: Symphony No. 4, in E minor**, played by **Hermann Abendroth** and the **London Symphony Orchestra**.

The movements are as follows:

- I. **Allegro non troppo** (parts 1, 2, and 3).
- II. **Andante moderato** (parts 4, 5, 6, and 7).
- III. **Allegro giocoso** (parts 8 and 9).
- IV. **Allegro energico e passionato** (parts 10, 11, and 12).

We in America have shaken hands with ourselves and bowed so low to our own reflections in the mirror over the recent recording of Brahms' First that it is an object lesson in humility as well as music to listen to this English version of Brahms' Fourth. From a technical point of view we might point to the slight presence of surface noise, the less powerful recording of the 'cellos and basses, and the fact that after all practically no other orchestra has the opportunities of equaling a virtuoso orchestra trained for years under a single conductor, like the Philadelphia Symphony. But—and this "but" completely overcomes such consideration—technical points of view are not all. As a matter of fact, this work is excellently recorded and of high merit technically. But its true significance lies elsewhere.

It would seem that with all the truly remarkable and outstanding works of this month alone, one's capacity for both enjoyment and praise would be completely exhausted. But such is not the case, and can never be so. Each new work contains so much emotional wealth that our artistic pockets are eternally filled with gold, and we may be eternal spendthrifts. In the world of music there are many kingdoms; and in all life and wealth are eternally renewed as in the legends of old.

This particular symphony, the last of the great quartet by Brahms, was composed during the summers of 1884 and 1885 and was first performed on October 25th of the latter year, under the composer's direction. An unusual encrustation of anecdote and legend has accumulated around the work: the manuscript was nearly destroyed by fire on one occasion, and there were innumerable disputes and despairs before the Symphony was produced. In Vienna it never took the same hold upon the affections of the public that the three previous symphonies had taken. Yet it was the

last of his larger works that Brahms heard in the concert hall (March 7, 1897, less than a month before his death) and it was the occasion of the farewell scene described in Miss Florence May's biography of Brahms. "The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgement from the master; and Brahms and his Vienna had parted forever."

Yet this is not the association most of us like to make with the Fourth Symphony. One remembers rather that Brahms had been reading Sophocles' tragedies during the period of its composition. One writer is reminded by it of the noble pessimism of the passage in "Oedipus Coloneus". "Not to have been born at all is superior to every view of the question; and this, when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best." Truly, the Symphony pictures (if music can be said to "picture" anything) the tragedy of human life. Here is not the dynamic tragedy, the struggle, the despair, and the exultation of the First Symphony; Brahms has attained even loftier philosophic and artistic heights. Those who believe the doctrine of pessimism to be one of sniveling and jaundiced melancholy will do well to gauge the nobility and the breadth of the spirit of this work, as far removed from juvenile mock-renunciation of the world as it is from fatuous and indiscriminate acceptance of it. Brahms is no Nay-sayer; neither is he that more modern and even more disagreeable personage, a Yes-man. He has no illusions about the inevitable victory of Fate, nor about the emptiness of that victory. Here is the strength of a man who is truly great.

Hermann Abendroth has one or two works to his credit in the Polydor catalogue; an acoustic version of Death and Transfiguration is the only one of importance retained in the 1926-7 edition and this has already been displaced by an electrical version by the composer. A fortunate engagement with the London Symphony led to the opportunity of recording one of the works with which he did so well in the concert hall. A truly providential opportunity, for I can think of no English conductor who could do as well with this symphony. At the very beginning I was afraid from the quietness and ease with which the first theme drifted along that this reading would be another of the orthodox German school: competent, with feeling, but unable to scale the heights of the mountainous ranges of the composer's genius. But before the second record side was finished this fear had become tenuous, and the third dispelled it entirely. The ending of the first movement is of an intensity which stirs one to the core. If the second movement touches the heart, then surely this shakes one's very backbone!

Sentiment infuses the simplicity of the **Andante moderato** with a soft jewel-like fire which glows and throbs with a strange and fantastic life of its own. While the music itself has no smack of the fantastic, the quaint modality of the first theme brings up in the listener's mind an illimitable range of ancient fantasy. There is much more to this movement than meets the ear at first hearing. The fact that it makes the most obvious appeal of the work should not deafen one to the classical purity of its design and the fine-chiseled perfection of its every detail. Towards the end of part 6 (part 3 of the second movement) occurs one of those passages of sudden insight and tenderness by which Brahms seems to distill his super-humanity into a passionless ecstasy which is very near divinity.

The Scherzo has been the subject of considerable adverse comment. One writer describes it as sporting with old-fashioned harmonies which should not be taken too seriously. The annotator of the H. M. V. November record bulletin delivers himself of this estimate: "Brahms was a serious-minded man, and though he expresses every mood except that of exultation in his music (**sic!**), his musical jokes are not always merry ones. In this one, for instance, the gaiety of the very vigorous music reminds the listener rather of the serious faced evolutions of the contortionist than of spontaneous laughter." Comment on this extra-

ordinary reaction is perhaps superfluous, except to make note of the fact that "scherzo" does not necessarily imply "musical joking" or "spontaneous laughter." The vigor here is ironical and desperate: one can imagine Brahms sitting immobile and monolithic in his study while these measures, first pounding and then relaxed, hammer at his mind. The suppression here is cruel rather than beautiful. To look for amusement and laughter in this bitter humor (which never intends to be "humorous") is as childish as it is futile. It is a pleasure to read one reviewer's, "Surely, this is the best scherzo since Beethoven!" Yet the "spirit of heroic adventure" which he ascribes to it seems to me more desperate than heroic in the ordinary sense of the word. Its heroism is not the joyous gusto of Siegfried going to the Rhine, but the ironical and cold fury of the **übermensch** forced to struggle in a battle of which he hates the enemy not so much as the warfare itself.

Of the last movement what can one say? It is not exactly a "set of variations" (the H. M. V. annotator again) or a true passacaglia. Reimann characterizes it as a Ciaccona (Chaconne). At any rate, it is of the nature of a passacaglia, one of the noblest and most difficult musical forms. This movement is a fitting summing up and conclusion of all Brahms' life and music; greater praise can hardly be given. But if the composer himself soars beyond one's power to praise in this movement, the conductor cannot escape, as lofty as his own flight is. Whatever else Abendroth may do in concert or on records, he may scarcely dare to hope ever to surpass this performance. It conquers not only the difficulties of the colossal grandeur of the work, but of the infinitesimally detailed beauties as well. On listening to the records one feature of the magnificent trombone passage struck me with sudden force. Unlike the trombone chorale the last movement of the First Symphony, these chords are retained by the rest of the orchestra after the trombones have given the first impact. This lingering repercussion seems like the afterthoughts that arise in Brahms' mind as he recalls some broad hymn of his childhood. The chant itself is the outer world, the beauty of reality; the continuation is the inner world of man's clearer life. The hymn may sing of heaven and consolation; the listener within has freed himself from the last illusion.

Perhaps I have unnecessarily intruded my own feelings in regard to this Symphony, but like all great music it is all things to all men. Where I find the strong and bitter wine of pessimism, another may taste the sparkling ginger ale of a comforting and reassuring optimism. It makes no difference, of course; Brahms may laugh at all of us. The music is enough.

To Hermann Abendroth and H. M. V. every music lover owes a debt of gratitude for this work. And to England no less. If on one side of the water a superb Brahms First is produced; from the other comes a superb Fourth. Rivalry in art, as well as comparisons, is odious. Loftiness and mediocrity are the only standards, and both Stokowski's and Abendroth's master recordings are of true stature: great music, greatly performed.

H. M. V. 1259 (D12, 6s, 6d.) Prokofieff: March, Scherzo, and Waltz-Scherzo from **The Love of the Three Oranges**, played by **Albert Coates** and the **London Symphony Orchestra**.

At last, the long-awaited record debut of that erstwhile **enfant terrible**, Serge Prokofieff! Not the great **Scythian Suite**, **Sept ils sont Sept**, the **Third Piano Concerto**, the **Violin Concerto**, or the new **Pas d'Acier** ballet, but nevertheless, well-chosen excerpts from an opera which if not exactly famous, at least achieved notoriety from the melancholy fact that although the rehearsals set its Chicago producers back to the extent of \$25,000 and the scenery to the extent of \$80,000, the opera itself had a run of two nights (December 30, 31, 1921)! There was a single production in New York, also by the Chicago Opera Company, the next year. The work has a most amusing libretto based on Gozzi's eighteenth century satirical fairy tale, "Fabia dell' Amore delle Tre Molarancie," and the music itself, judging from the orchestra suite from which these excerpts are taken, is no less satirical and amusing.

Caviar for the majority, this record will be a true delight to the modernist minority. Personally, I immediately elevated it to one of the most cherished posts in my library, but then, I am an old disciple of the composer of the

Scythian Suite. The performance is very spirited—Coates of course is the ideal recording conductor to play it—and the recording itself surmounts easily the immense difficulties involved.

The Scherzo is the most orthodox of the three pieces; the March most likely to attract and hold general attention; both are written and scored in a spirit of the utmost piquancy and gusto. The Waltz-Scherzo is on a more ambitious scale and while less easy to follow at first hearing, it is of deeper interest and significance than the others. The other pieces in the orchestral suite (which is edited, by the way, by Albert Spalding) are equally worthy of recording and have attracted considerable attention when played in this country by Koussevitzky, Reiner, and other conductors.

H. M. V. DB-1069-70 (2 D12s, 8s. 6d. each) **Franck: Symphonic Variations**, for pianoforte and orchestra, played by Alfred Cortot and the London Symphony Orchestra, conducted by Sir Landon Ronald.

Of the two great Franck works for piano and orchestra, the Symphonic Variations have long enjoyed a strong hold on both concert pianists and concert audiences. The other, **Les Djinns**, is seldom played; while it is not without merit, the superior appeal of the Variations has kept them continually to the fore. Of the two previous recordings of this work; by de Greef and the Royal Albert Hall Orchestra for H. M. V., and by Anderson Tyrrer for Edison Bell, I am acquainted with the former only, and can well remember my keen disappointment on first hearing it. An electrical version has long been awaited, and its final release with Cortot as soloist promised to fill this serious gap in recorded literature at last.

The piano recording is very good in the new set, not more effective than that of the recent Beethoven Emperor and Tchaikowsky B minor concertos, but even a shade purer in tone quality. The opening is auspicious and the ghost of a prejudice against Cortot which pops up every once in a while early took to cover. But about part three, he began to slip back into the foreground and whispered satanically in my ear to follow the work with the score to see just what was marring my enjoyment of a performance which by all reasoning should be thoroughly excellent.

The recording of the orchestra proved to be far less meritorious than that of the piano. Not only is the string tone at times forced and harsh but the balance is extremely poor in many passages; not that Cortot himself makes any apparent effort to "hog the stage", but that the H. M. V. recording director—to whom we have given so many palms in the past—seems here to deserve the blackest of black marks. The first moment of climax (bars 30-33 of the Eulenberg miniature score, just before the change to three-four measure) is harsh and unpleasant to listen to, and the next (bars 75-78 equally so; the first side ends on page 14, bar 93.) The piano part comes out beautifully through here—indeed for that matter, throughout, but the orchestra fares far less well. The **dolce molto cantabile** theme (violas and 'cellos, beginning page 17, bar 135) has none of the fulness that is rightfully its; the passage for 'cellos at the beginning of the third part (page 39, bar 230, **Molto più lento**) has lovely color and breadth, as does the passage a little later (bar 250), one of the finest moments in the entire work, when the theme is chanted softly by the 'cellos against the ppp background of sostenuto strings and the gently undulating piano. But wherever the music rises above a forte, the orchestral parts—particularly the woodwind—tend to become totally obscured. Even in their introduction of the transformed theme, **Allegro non troppo**, when the piano is merely trilling, they are not free from obscurity. The woodwind passages on page 65 of the score, after the passage for piano solo are almost unaudible, as are the even more interesting ones on page 74. (Part 4 begins on the last beat of bar 333, page 58).

Cortot plays at moments with unmistakable lyric insight (note especially the grace of the sudden ppp with which he delicately emphasizes the c sharp, the first note for the piano in bar 274), but at others with a fluency which is almost totally barren of any true feeling. His facility is of course unquestioned, but when it is not enriched by any emotional content it might as well be an unusually well-turned Czerny etude he was playing. I can recall a half-dozen concert performances in comparison with which this sounds thin, bloodless, even wizened. Nor does Sir Landon

Ronald accompany with his usual deftness, although here the sins of the recording director make it difficult to distribute the blame justly. The surface, too, is by no means up to the recent H. M. V. excellence.

This recording must necessarily take a place in the standard recorded repertory, but more's the pity, for it does not do true justice to one of Franck's finest creations. The Symphonic Variations are not planned on a grand or heroic scale, but they are pure poetry. Here they rarely rise above the levels of rather clever verse.

Of course it is to be desired that these records are issued by Victor in this country, since there is no likelihood of the same company's issuing another one. But here is an excellent opportunity for some other company to come forward with a truly adequate version. This one can surely be easily surpassed both musically and technically.

Chamber Music

National Gramophonic Society 78-81, and 87 (5 D12s) **Ravel: Quartet in F major**, played by the International String Quartet, and **Sonatine for Piano**, played by Kathleen Long.

The Quartet occupies seven record sides, the Sonatine three. Each movement of the former work is in two parts except the last, which is in one; each movement of the Sonatine is complete on one record side.

Before considering the Quartet as a piece of recorded music, its significance as an artistic and historical document should be emphasized. The International String Quartet (Andre Mangeot, Boris Pecker, Frank Howard, and Herbert Withers) is well known throughout England and the Continent for its performances of modern French works, and particularly this composition of Ravel. It was of course the ideal organization to record the work, which, issued under the ordinary circumstances, would bear a stamp of greater or less authority, having been played in by artists well versed in the "tradition" already grown up around the quartet.

M. Mangeot tells the story (in the September issue of **The Gramophone**) of making the first test records in a spirit of easy confidence—recording the entire work in a single morning. But a hearing of the white label samples damped their jauntiness somewhat. Even a second recording was not wholly satisfactory. Ravel came to London to play his new violin sonata with Jelly d'Aranyi just at that time and the sample pressings were submitted for his approval. The composer listened to the disks and marked on the score every detail he wished altered to confirm with his very clearly formulated idea of how every measure of the work should sound.

The National Gramophonic Society must have been considerably dismayed at the prospects of further expense and recording, but it very wisely refused to weaken into half-measures, and the work was again done over, this time exactly according to Ravel's specific and detailed directions. M. Mangeot took the new pressings with him to France and the composer set the final seal of approval on them, authorizing the use of the words "Version de l'Auteur" and a facsimile of his signature on the labels of the records. He also issued a statement (published in the September **Gramophone** and also on a facsimile sheet accompanying the set): "Je viens d'entendre les disques de mon quatuor enregistré par le 'International String Quartett'. J'en suis tout à fait satisfait tant au point de vue de la sonorité qu'à celui des mouvements et des nuances" (signed) **Maurice Ravel**. To M. Mangeot he expressed his belief that the recording "will constitute a real document for posterity to consult", and that "through gramophone records composers can now say definitely how they meant their works to be performed. If only we had gramophone records approved by Chopin himself, or anyone else, what a difference it would make to the pianists of the present day! Even with Debussy a great chance was lost. He ought to have had all his works recorded under his own supervision."

Consequently, the music lover who owns these records may be deservedly proud of possessing the true "composer's version." In addition, a single hearing will convince him that he also possesses an example of modern quartet playing and recording which is not surpassed by anything

available today, and which has merits which will be well nigh impossible ever to be improved upon. Until this work, the high mark of quartet recording has of course been the Lener and Flonzaley records, but now they are no longer unrivaled. For sheer effectiveness, realism, and flexibility the Ravel work takes first place. The surface noise seemingly inseparable from some of the older N. G. S. releases is here practically conquered and the recording itself is of most unusual stark power.

The composition itself dates back to the composer's twenty-eighth year, but is nevertheless surprisingly mature. Contrast its restrained but bitter passion with the somewhat amorphic debussyism of the last movement of the Sonatine (1905). Ravel is already in this quartet master of his own world if not the outer universe. The scale on which the work is planned is not epic or heroic, neither is it exactly lyrical. It is terse, precise, ungrueling. It is so perfectly planned and executed that it is far more satisfactory both artistically and technically than certain of his greater works in which the composer's limitations—imperceptible here—are magnified along with his talents.

This is not altogether pleasant music; not that it is particularly "modern" or dissonant, but because the mood it expresses so well is not an especially agreeable one. But it is beautiful music, in the sense of the differentiation between a beautiful woman and one who is "good looking" or "pretty." And above all, both the music and the records are extremely satisfactory, in that they both arouse and fulfill expectations, leaving one with the realization he has listened to good workmanship and sturdy artistic reasoning.

The Sonatine's first movement is germane to the Mother Goose Suite in spirit: a lovely and unique thing, with all its tender drooping grace captured in Miss Kathleen Long's expressively attuned performance. The minuet with its strange ending also partakes of some of the qualities of the first movement, but the last is much less fascinating. The recording does not compare with that of the quartet, although the piano tone is pleasingly reproduced. Miss Long's playing is excellent.

I have devoted perhaps more attention to this set of records than might be thought warranted, but to my mind they represent one of the most significant releases ever made available. No music lover can be worthy of the name who fails to get this work if it is at all possible for him to do so. Among all the feats of phonograph genius it stands as a monument not only to a composer who truly may be called great, but guidestone to a path that in the future may be of untold importance in the preservation of artistic traditions. The makers of this work need no further honoring than the records themselves.

R.D.D.

Instrumental

VIOLIN

Columbia 9033-M (D12, \$2.00) **Dvorak-Kreisler:** Slavonic Dance No. 1, and **Brahms-Joachim:** Hungarian Dance No. 1, played by **Toscha Seidel**.

A violin recording of real beauty of tone and technique. Seidel's tone is not a big one, but it is warmly colorful, and his playing is both delicate and firm. The double-stopping in the Dvorak piece is exquisitely done. Not a great record, perhaps, but a very fine one and of two works which may be of considerable value in appreciation work.

Victor 1291 (D10, \$1.50) **Roses of Picardy, and I Hear You Calling Me,** played by **Renee Chemet**.

If these "popular" transcriptions must be recorded, no one but Kreisler should do them. Chemet's beautiful tone is almost sickeningly sweet.

PIANO

Victor 6636 (D12, \$200) **Strauss-Tausig:** Man lebt nur einmal Waltz, played by **Sergei Rachmaninoff**.

The recording of the piano tone is rather more brittle and metallic than is usual of late, but the playing is as firm, sure, and invigorating as one expects always from Rachmaninoff. The Waltz itself is a fine one. It is a pleasure to see Strauss' best works receiving more attention by recording artists, especially to those who when they wish to hear the compositions of a Richard prefer those of Wagner, and when they wish to hear Strauss, prefer Johann!

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TRIO

Odeon 3212 (D12, \$1.25) **Mendelsohn:** Trio No. 1 in D minor—Andante con moto tranquillo, and Scherzo, played by the **Edith Lorand Trio**.

The work from which these excerpts are taken is Opus 49, a much earlier work than the Trio, Opus 66, so excellently recorded in its entirety by Columbia. The recording here is good and the slight over-ripeness of tone and reading are no doubt demanded by the nature of the all-too-Mendelssohnic music. For those who wish to begin their chamber music education with a small and sugar-coated dose, this will prove an ideal record.

Light Orchestral

Brunswick 570000 (D10, 75c) **Julian and El Heurfango**, played by **Marek Weber** and his Orchestra.

The assiduous Marek makes his bow under the Brunswick label, as suave and songful as ever in these Spanish salon divertissements.

Victor (International List) 68913 (D12, \$1.25) **Christmas Potpourri**, played by **Ferdy Kaufmann** and his Orchestra. A Christmas special release of familiar German hymns.

Victor (International List) 80266 (D10, 75c) **Merry Christmas Medley**, played by **Ferdy Kaufmann** and his Orchestra. Another of the same type; both are smoothly played and recorded. Other Ferdy Kaufmann and Marek Weber releases (there are many of them this month) may be found among the listings of Foreign Records.

Choral

Victor (Italian List) 68908 (D12, \$1.25) **Iris—Inno al solo**, sung by **La Scala Chorus**, and **Norma—Casta Diva**, W. Bardone and **La Scala Chorus**.

The series of La Scala recordings has experienced a rather melancholy decline in excellence during the past few months. This work scarcely rises above the mediocre.

Victor (German List) 80265 (D10, 75c) **Vom Himmel Hoch**, and **Es ist ein Reis enstsprungen**, sung by the **Staats und Domchor** under Professor Hugo Rudel.

A Christmas special release by the same excellent choir heard in the works of de Lasso last month. The familiar German hymns sung here are given equally artistic performances and effective recording. May these releases be the first series that will soon include some of the choral works of Bach and Mozart!

Victor (German List) 68912 (D12, \$1.25) **Bach: Ehre sei Gott und Fallt mit Dank**, sung by the **Chor der Singakademie**.

Victor (German List) 68914 (D12, \$1.25) **Weihnachtsmesse**, sung by the **Chor der Singakademie**.

Two more German Christmas recordings, also beautifully sung, with unusual sweetness and purity of tone. The Bach record is of course of the more general interest.

Victor 35873 (D12, \$1.25) **Mendelssohn: War March of the Priests**, played on the Organ of the **Mormon Tabernacle**, and **Behold God the Lord**, sung by the **Mormon Tabernacle Choir**.

This latest record of a great American choral organization is hardly up to the expectations aroused by its earlier releases. The recording in the familiar organ war-horse is good; in the choral work, less so.

Victor 35872 (D12, \$1.25) **Songs of the Past**, Parts 3 and 4, sung by the **Victor Mixed Chorus**.

The second in the series of twelve Victor records devoted to medleys of old favorites to be re-recorded. (The first was issued a few months ago.) The recording, arrangements, and performances here are all fully up to the standard, although the general effect is hardly up to that of parts 1 and 2, which were done with unusual sprightliness. The selections included here are: **The Band Played On**, **You're the Flower of My Heart**, **Sweet Adeline**, **A Bird in a Gilded Cage**, **I Long to See the Girl I Left Behind**, **Just One Girl**, **A Little Boy in Blue**, **Sweet Rosie O'Grady**, **Just Tell Them That You Saw Me**, **In the Good Old Summer Time**, **The Man That Broke the Bank at Monte Carlo**, and **Hear Dem Bells**—it brings a mild reminiscent tear just to see the names again.

Vocal

Columbia 7137-M (D12, \$1.50) **Cavalleria Rusticana—Brindisi**, and **Aida-Nume custode e vindice**, sung by **Francesco Merli, Tancredi Pasero**, and the chorus of **La Scala Theatre**.

A continuation of the Columbia series of recordings by artists of La Scala Theatre. The Aida excerpt is the more effective; the Drinking Song from Cavalleria Rusticana is preferable in the Victor La Scala version.

Victor 6754 (D12, \$2.00) **Pagliacci—Vesti la giubba**, and **No Pagiacci non son**, sung by **Giovanni Martinelli** (assisted by the Metropolitan Chorus).

Martinelli goes through the more familiar selection in workmanlike fashion; it is well done, but very unsophisticated and unconvincing. The other piece, enlisting the Metropolitan Chorus, gives more interest to the record.

Victor 1293 (D10, \$1.50) **Mother Machree**, and **I Hear You Calling Me**, sung by **John McCormack**.

Criticism is obviously unnecessary here, since everyone will know from the label exactly what the record contains. Those who like this kind of thing will like this too.

Band

Brunswick 3622 (D10, 75c) **El Capitan** and **Washington Post Marches**, played by **Walter Rogers** and his band.

Rogers at last redeems himself with two excellent march performances. As before, his band is not very large nor does it strive for exceptional brilliance, but it is well balanced and plays with meritorious rhythmic and tonal coloring. Hardly a startling band record, this is decidedly a most satisfactory one.

Victor (Mexican List) 80137 (D10, 75c) **El Gato Montes**, played by the **Banda Creatore**, and **El Tambor de Granaderos**, played by the **Banda Internacional**.

Another effective Spanish encore piece from Creatore. The other side is fair, but hardly represents the Banda International at its best.

Brunswick 40242 (D10, 75c) **Los tres colores**, and **Man-tones y Claveles**, played by the **Banda Municipal**.

The band's tone is pretty shrill in the upper registers, but the instrumentation of the pieces is unusually interesting, and the performances quite effective.

Victor (Italian List) 80238 (D10, 75c) **Mussolini—Marcia Trionfale**, and **Erminia—Marcia Militaire**, played by **International Band**.

Two very brilliant performances with an abundance of rhythmic snap and fire. O.C.O.

Popular Vocal and Instrumental

First on the **Victor** list is 21039, a coupling of **Varsity Drag** by the Revelers and **The Best Things in Life Are Free** by Jack Smith, Whispering Pianist. Jesse Crawford brings out two more organ disks, 21053 and 21092—**Blue Heaven** and things like that. Jack Smith has both sides of 21041 to himself (**Playground in the Sky** and **There Must Be Somebody Else**); Melville Gideon offers the recent hit from (**Connecticut Yankee** and **My Heart Stood Still**); while de Leath, Smalle, and Marvin are heard in various combinations on 21042 (**Kiss and Make Up** and **Together We Two**). Frank Banta deserves a whole sentence on himself for 21057 (**What do We Do** and **Are You Thinking of Me?**), but only on the basis of previous recordings; these particular ones are decidedly colorless, easily eclipsed by Rube Bloom's pianoing for Okeh and Columbia this month. Henry Burr and the Peerless Quartet are heard in old stand-bys on 21024 and 21079 (**Old Pal Why Don't You Answer Me**, **The Old Names of Old Flames**, etc.); Miller and Farrell warble **Joy Belles** and **Stay Out of the South** (21081); and Frank Crumit chants the old fashioned comfort of **That Old Wooden Rocker** (21091). Among the Southern records are 20941 (**Carolina Tar Heels**), 20943 (**Georgia Yellow Hammers**) 21036 (**Uncle Bud Landress**), 21083 (**Dalhart, Robison, and Hood**), 21023 (**Homer Rodeheaver**); the last two disks are included in the regular January Victor list. Also among the Southerners are 20938 (Dumford and Stoneham, 20939 (**Blind Alfred Reed**), 20940 (**Johnson Brothers**)) 2-942 (**Turkey Mountain Singers**), 21035 (**Stamp's Quartet**), and 20966 (**Vernon Dalhart**, recounting the valorous deeds of **Billy the Kid** and **Jesse James**).

Leading the Okeh group is Rube Bloom's version of **My Blue Heaven** and **Sapphire** (40931). Major Bowes' Capital Theatre Trio sings **Indian Love Call** and **By the Waters of Minnetonka** on 40930; Sigmund Krumgold brings out another organ version of **Blue Heaven**, a piece that is fair game for every movie organist in the country apparently! (40944); and for the modernists, Ed Lang offers another coupling of his incomparable guitar solos, **Perfect** and **Melody Man's Dream** (40936)—if you've heard his Eddie's Twister you'll know what to expect! Macy and Ryan sing **Together We Two** and **Beneath Venetian Skies** on 40935; Les Reis is heard in **When I'm Hikin' With You** on 40929; the popular Seger Ellis couples **Did You Mean It** and **Blue Heaven**—again—on 40928; and Noel Taylor is much the same as ever on 40934. Concluding the black label disks are 40942 and 40946, by Joe Davis and Jack Lynch respectively. Among the red label race records, 8523 and 8527 are sermons, the former by Rev. Johnnie Blakey, the latter by Deacon Leon Davis, who leads an **Experience Meeting**. 8518 contains a tribute to Florence Mills (**May We Meet Again**) sung by Eva Taylor; 8520 couples the familiar voices of Butterbeans and Susie; 8524 gives the original Lonnie Johnson an opportunity to switch from bed bugs blues to **Bitin' Fleas Blues**; 8522 goes to Sylvester Weaver, and 8526 to "Texas" Alexander.

Rube Bloom heads the **Columbia** list as well as the Okeh. This time **Sapphire** is coupled with his own **Silhouette** (1195-D). Perhaps these are not his best recordings, but they are uncommonly interesting. Art Gillham and His

Southland Syncopators couple **Twiddlin' My Thumbs** and **The Pal You Left at Home** on 1194-D; Rudy Wiedoft plays **Llewellyn Waltz** and **Drdla's Serenade**—a familiar number in his stage appearances—on 1204-D; and the Singing Sophomores are welcomed back on 1203-D with **When Honey Sings** and **Blue Heaven** (de Leath assists in the former). **Lee Morse** is back on 1199-D; the **South Sea Islanders** on 1157-D; James Melton couples **Diane** and **An Old Guitar** on 1206-D; and Ruth Etting still fails to win me over with 1196-D (**The Song is Ended** and **Together We Two**). First among the race releases is another record of tribute to the late Florence Mills, 14265-D, **All the World is Lonely for a Little Blackbird** and **Empty Arms**, crooned by Andy Razaf. **Ethel Waters**, one of the best of the blues singers, is heard this month in **Some of these Days** and **Someday Sweetheart** (14264); **Martha Copeland** offers 14262; **Rev. J. C. Burnett** preaches on 14261-D; **Gid Tanner and His Skillet Lickers** are heard on both 15200-D and 15204-D; **Barbecue Bob and Laughing Charlie** combine talents on 14268; and virtually the entire company of Columbia Southern artists is recruited for 15201-D, a two-part sketch, of a **Corn Locker Still in Georgia**. The Bush Brothers couple two sacred selections on 15203-D; the Columbia Mixed Chorus chants **America the Beautiful** and **The Battle of the Republic** on 1202-D; **Rodeheaver and Doris Doe** are heard on 1201-D; **Dale Winbrow** on 1200-D; **Riley Puckett** on 15198-D; **Roe Brothers and Morrell** on 15199-D; and **Austin and Lee Allen** on 15266-D. **Ed Lowry** brings up the rear with 1185-D, **I Can't Believe You're in Love with Me and She Don't Wanna**.

The Brunswick popular group is unusually extensive. First to be disposed of are three organ disks, 3678 and 3680 by a newcomer, **Eddie Dunstedter**; the third by good old faithful **Lew White** (3672). **Blue Heaven** is one of the selections played! The others include **Dancing Tambourine**, **Are You Lonesome, Just a Memory**, etc. Godfrey Ludlow plays two violin solos on 3647 (**Mi viejo Amor** and **Estrellita**); Steve Porter has an Irish sketch on 3689; Galla-Rini plays **Blue Heaven on the accordion**—delightful change—on 3665; and Hanapi and Kaleipua, and the Royal Hawaiians provide Hawaiian fare for those who care for it (3662 and 3682). Sannella and Wirges duettet **Mother Macree** and **Macushla** on 3502; Frank Munn sings **Adeste Fidelis** on one side of 3709, the other, together with 3690-4 are given up to familiar Christmas hymns sung by the **Collegiate Choir**. **Esther Walker** is good on 3670 and the **Yacht Club Boys** still better on 3671 (**I Fell Head Over Heels in Love**); **Libby Holman** asks **Who's That Knockin'**? (3667); **Bes-singer and Smalle** duettet on 3663; the **Criterion Quartet** is responsible for 3688, and the **Cook Sisters** for 3668 (**A Shady Tree** and **Where the Cot-Cot-Cotton Grows**). Among the Southern series, **Vernon Dalhart** figures on 123 and 137, and the **Old Southern Sacred Singers** on 165. The **Pace Jubilee Singers** with **Hattie Parker** are heard on 7021; **Nick Lucas** on 3684 (**Among My Souvenirs and Blue Heaven**); **Frank Munn** again on 3660; **Florence Easton** on 10296; **Vaughn de Leath** on 3683 (**Mister Aeroplane Man** and **Tin Pan Parade**); and the **Rev. Nix** on 702 (**The White Flyer to Heaven**).

For Vocalion, **Lee Wilson** plays **At Sundown, Just A Memory**, etc., on 15623 and 15625; **Jim Jackson** croons his **Kansas City Blues** on 1144; **Rev. Nix** gloomily warns that **Death Might be Your Christmas Gift** (1143); **Henry Thomas** sings of the **Fox and the Hounds** and **Red River Blues** (1137); **Luella Miller** is heard on 1147; **Juan Pulido** on 8120; **Lewis James** on 15633; and the enigmatically named **Furry Lewis** on 1134.

Dance Records

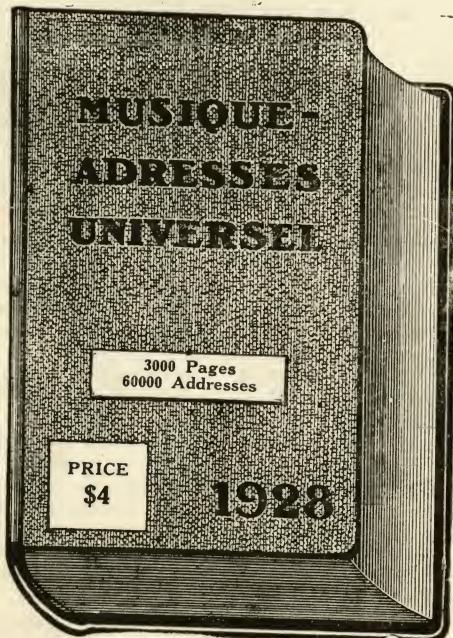
The Victor dance list is unusually inclusive this month, but perhaps the best is 21056, **Sugar and Make My Cot Where the Cot-Cot-Cotton Grows**, by Nichol's new organization entitled **Red Nichol's Stompers**. One misses several of the old "Pennies", but there is some excellent and smooth playing of the not too hot blues type. Roger Wolfe Kahn adopts a Spanish accent in **An Old Guitar and an Old Refrain** (one piece!) coupled with **The Hours I Spent with**

You (fortunately not a revamped **Rosary**) on 21078. 21080 gives up one side to Nat Shilkret's **Nothin'** (very frankly named) and one to **Baby Your Mother** by Don Bestor's Orchestra. Shilkret is also heard in **Humpty-Dumpty** and **You Came Along** (from "Just Fancy") 21082, **There's a Cradle in Caroline** (21040); and **Where is My Meyer** (21025). On the latter two disks the coupling is provided by George Olsen—**The Song is Ended** on the first and **Blue Baby** on the second. Olsen also plays **Worryin'** on 21026 (coupled with the Troubadours' **Our American Girl**, an exciting tribute to Ruth Elder, with airplanes roaring and everything), and has both sides of 21034 to himself—**My Heart Stood Still** and **I Feel at Home with You**; both are disappointing. Waring's Pennsylvanians play **Way Back When** to Johnny Johnson's coupling of **We** on 21053; and another Shilkret number (**Dainty Miss**) is revealed on the other side of the Hilo Hawaiians' **Song of Hawaii**.

The Brunswick group is lead by one of the finest dance records of the month, **Isham Jones** sonorous and full-blooded performance of **What'll You Do**. Note the splendid timpani solos near the end! **Together We Two** on the reverse is not quite as good, but the first side should most emphatically not be missed. Dodd's Black Bottom Stompers are noisy but not especially interesting in **Come on and Stomp** and **After You've Gone** on 3568; the latter piece has never been eclipsed in the **Charleston Chasers**' famous Columbia version. **Frank Black** has two disks devoted to hits from **Good News** (3655 and 3697); The always excellent **Park Lane Orchestra** couples **Back Where the Daisies Grow** and **Lonely in a Crowd** on 3698; Ernie Golden's band give a new version of **A Shady Tree** on 3651; the Colonial Club plays **Are You Lonesome?** on 3673; Ray Miller's Orchestra has a prize-title winning number (**Yep! Long About June**) coupled with **Blue Baby** on 3673; Abe Lyman exhibits his usual smooth performances on 3632 (**You're So Easy to Remember** and **Love Baby**). The Regent Club plays **Worryin'** and **Diane** on 3692; and the Six Jumping Jacks get greatly excited in **Look in the Mirror** and **Pastafazoola** on 3650. Nor should Al Hopkin's Buckle Busters be forgotten; they play **Cluck Old Hen** on 180.

The Okeh dance records might well have been taken first, for they contain the largest number of good performances of the month. First by all means is a new performance of **Black and Tan Fantasy** by **Duke Ellington** that eclipses even the startling Brunswick record of this remarkable piece and even more remarkable performance. If one wishes to hear "effects" that are effects, here is the disk! **What Can a Poor Fellow Do?** on the other side, has a very interesting beginning, but for the rest is not up to Ellington's best. May this 8521 be the first of many Okeh records by this unusual orchestra. For those who like the unique style of **Trumbauer's** arrangements, **Humpty Dumpty** and **Baltimore** on 40926 will prove real finds; both are excellent in Trumbauer's original and modernistic manner. **Miff Mole and his Little Moler's** are below their usual standard, unfortunately, in their current release, **My Gal Sal** and **Original Dixieland Onestep** (40932); but **Louis Armstrong** is as barbaric as ever with the **Weary Blues** and **That's When I'll Come Back** (8519). **Justin Ring's** Orchestra couples **Among My Souvenirs** and **Away Down South In Heaven** on 40945; the **Gotham Troubadours** are heard on 40939, 40927; **Russell Gray's Orchestra** on 40938; **Bob Stephen's Band** on 40925 (two hits from "**The Five O'Clock Girl**"); **Lanin's Famous Players** are heard on both sides of 40937 (**Where Have You Been All My Life** and **My New York**) and one side of 40933 (**There Must Be Somebody Else**—coupled with the Royal Music Makers' **The Song is Ended**); the **Okeh Melodians** offer 40941; and the **Goofus Five** are back again on 40940 with **Blue Baby** and **Is She My Girl Friend!** Last comes one of **Clarence Williams'** always interesting releases, this time coupling **Yama Yama Blues** and **Church Street Sobbin' Blues** (8525).

Paul Specht leads off for Columbia with a vigorous **Roll Up the Carpets**, coupled with **Hot Feet** on 1186-D. There is an excellent piano solo in the first which makes one wish for the universal substitution of piano solos for vocal choruses. The poor pianists seldom get a chance and they are almost invariably infinitely superior to the vocalists who so often take the place of the pianists' brief moment of glory. The always dependable **Columbians** have two records this month, 1183-D and 1184-D, including **I Live, I Die**



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for You, Eyes that Love, Rose of the Lane, and Somebody Lied about Me. The Broadway Nitelites are pretty dim on 1187-D (Thou Swell and My Heart Stood Still, the two big hits from "A Connecticut Yankee"); Ben Selvin is fair in Among My Souvenirs, which just to fox you is not coupled with Blue Heaven, but with Dream Kisses (Ipana Troubadours). Sam Morgan plays hot versions of Over in the Glory Land and Down by the Riverside on 14267-D; and Leo Riseman is heard to advantage on 1205, Dawn and We Two Together. Ralph Pollock's Orchestra makes its debut with Why Should I Say I'm Sorry, and An Old Guitar and an Old Refrain on 1197-D; they do not play badly but ambitiously attempt a form of symphonic jazz that is a little too much for them.

Best on the Vocalion list is the Original Memphis Five's Lovey Lee and How Come Ya Do Me Like Ya Do? on 12623, a record with some extraordinarily lovely tonal effects. The Original Wolverines are heard on 15635; the Hill Billies on 5179, 5182, and 5183; the Kensington Serenaders on 15268 and 15269; Al Goering's Collegians on 15627; and the Vanderbilt Orchestra on 15631. Jimmy Blythe's Owls with their Poutin' Papa and Weary Man Blues on 1135 deserve special mention. —Rufus

Foreign Records

An enormous batch of Victor releases by Marek Weber's and Ferdy Kaufmann's orchestras deserve to be taken first. (Several are reviewed elsewhere under Light Orchestra.) Nos. 80229 to 80235 are all Mark Weber's including—among other pieces—My Berlin, Rosario Tango, Where is My Meyer, Song of Lover, Do You Care, and Forsaken. On 68904 he couples Danube Waves and Wine, Women and Song waltzes and on 68905 to 68907 he plays popular fantasies, respectively from the Beggar Student, Margarethe, and Carmen. Ferdy Kaufmann plays a Potpourri from the Waltz Dream on 80167, another from the Csardas Princess on 80222, a Christmas Potpourri on 68913, and various familiar German Christmas pieces on 80266-7-8 and 9.

German. The Victor Christmas Specials are lead by 68914 and 68912 by the Chor der Sigakademie. The former is a Christmas Mass, the latter a coupling of Bach's Fall mit Dank and Ehre sei Gott; the singing is of very delightful tonal quality, although not particularly distinguished otherwise. Elisabeth van Endert is soloist with Weber's orchestra on 80225; the Rudel Doppelquartett is heard on 80265—with the best recording yet of Stille Nacht; and the Berlin State Opera House Cello Quartet plays Andante Religioso and Mary's Cradle Song on 80270. Among the regular release are: Stahls Kapelle (68897-12 inch); George Gut, Teles Longtin, Feri Sarkozi, Arno Seifert, Jan Wanat, Jaques Rotter, Adolph Hohl, Hans Heinz Bollmann, and the Doppelquartett again—this time heard in Lorelei and Luetzows wilde Jagd, 80237. The Militar Orchester is heard on 80226 and 7; the Militarkapelle on 80228; and the Musikkorps der 3. Nachrichtenabteilung on 80221, with Gott Erhalte und Einzug der Gladiatoren. In the Odeon list are: 10549 (Christmas sketch by Karl Zander); and disks by the Swedisches Ziehharmoniker Orchester, the Odeon Militarorchester Blasorchester, and Tanzorchester (Musst du denn, musst du denn, schon so früh ins Bett?), and Wilfahrt's Concertina Orchestra. Brunswick offers a re-presenting of Clair Dux's lovely recording of the Strauss Ständchen and Reger's Mariä Wiegenlied (10251-75c, of course, now); Rena Pfiffer in Hearts and Flowers and May Queen (53004); Hans Schwarz (5301), and the Schmidt-Doppelquartett (73006-12 inch).

Armenian. There are three Columbias, 28002-3 and 4-F, all folksongs by Horosof Bagraduni, tenor.

Russian. Brunswick 59007 is by the Russky Orkester "Odessa" (Mazurka and march); 59012, songs by Ljnbow Karina, Columbia 20119-F is a comic sketch by Nikolayontzoff, tenor. Victor 68911 is a 12 inch disk of accordion solos by Wasili Fomeen; the ten inch records represent Seifert, Wanat, the Continental Orchestra, Kirchenko and Bogalsky, Orkiestra Victoria, Pietro, Orkiestra Apollia, Kiri, and Medoff and Soloviova. Brunswick 79001 (12 inch), sketches by Medoff's Ensemble, might also be included here, although it is labelled Ukrainian.

Scandinavian. Okeh 19224 and 5 are by the Three Vikings and Lindquist's accordion orchestra respectively. Co-

lumbia 3059 and 3060-F are by Hannes Saari, tenor, and Leo Kauppi, baritone, respectively. Victor 80214 is by the Franzen-Holt instrumental quartet; 80198 and 80215 are two records of unusually interesting Icelandic folksongs, sung by Eggert Stefansson and Einar E. Markan; 80257 and 8 are Norwegian Christmas songs, well known throughout the Scandinavian countries, sung by Krist S. Kristoffersen.

Jewish. William Schwartz, tenor, sings two selections from Zein Yiddish Meidel on Columbia 8150-F, and Peisachke Burstein, comedian, is heard on 8151-F. Vocalion 13048 and 13060 are by Aaron Lebedoff; 13054 is by Max Willner. For Victor, Solomon Stramer is represented on 80209 and 80211; Nellie Casman on 80210, and Jacques Rotter on 80097.

Hungarian. Columbia 10141-2 and 3-F are all folksongs by Thomee Karoly with orchestral accompaniment.

Slovenian. Columbia 25073-F couples Christmas songs by the Moski Kvartet "Jadran"; 24060-F and 24062-F are folk-song recordings by A. Gellert and A. Pelak respectively.

Serbian. Okeh 23084 is by Z. Tomic, tenor. Columbia 23036-F is by Obrad Djurin; 27111-F, by Ewgen Zukowsky, comedian; 1067-F, folksongs and 1068-F Christmas songs, by the Moski Kvartet "Jadran."

Bulgarian. Columbia 29001 to 4-F are respectively by: Dorotei Vasileff (folksongs), B. Kohen (folksongs), Orkestr S Kor (in comic sketches), and P. Parusheff (folksongs).

Bohemian. Columbia 108-F is a coupling of folksongs by the Columbia Kapela.

Greek. Odeon 28058 to 28063 are all by G. Vidalis, tenor; in the last two disks he is assisted by Valeris. Victor 68909 and 80261 by Achilleas Poulos are recommended for those who also like Turkish melodies. Victor 68910 is M. Coula's first electrical recording. Other artists represented are: Amalia Bakas, Sakellarious, the Continental Orchestra, Tetos Demetriades, and Agathoklis Mouskas.

Polish. Stahls Band leads the Victor list with 68897 (12 inch); among the others are 80245 (Velicka y Mali, 80248 (Braci Grubas), and 80249 (Polska Kapela Wojskowa). From Brunswick come nos. 60015 to 60019, representing the Orkestra Feltana (Wise Guy Mazurka!), Brominski and Bednarczyk, and Christmas and Church scenes Columbia 18225-F is by Ulatowski, comedian; 18224-F, a coupling of interesting mountaineer songs by Stefan Jarosz, tenor. Okeh 11337 to 11341 represents Podgorski and Pawlak, Grajek Wieski, and Brominski and Bednarczyk.

Italian. The Brunswick Italian list includes records by Romani and his various orchestras (58015-7); G. Cavadore; and G. Milano (78001-12 inch). Among the Okeh artists are Comm. Godono, Balsamo, and Renard heard in Neapolitan songs; C. Meluzio in accordion solos; and the Orchestras Italia Bella, Stella D'Italie, and Orchestrina Moderna, playing waltzes, mazurkas, and polkas (9350-3). The Victor group of Piedigrotta Special Releases 80241-4 and 80280 are by Balsamo, Gioia, Milano, De Vita, and Renard. In the regular list appear: the Banda Rossi (68898-12 inch), Itri Abruzzesi, Lombardi's Italian Sextette, Partipilos Mandolin Orchestra, and for soloists, Bartol, De Laurenti, Marina, Morini, and Ceccarelli; Morini's violin solos (80239) are the most interesting. The recordings by La Scala Chorus and the International Band are reviewed elsewhere in this issue.

Mexican. The Brunswick list is a most extensive one, including almost innumerable records by Pilar Arcos accompanied by Los Castilians and our old friend Juan Pulido with Los Castilians (40244-6, etc.). For further variety Los Floridians play a Silk Stockings Tango and also accompany Arcos, and the Meximarimba band is heard on 40234, and the Orchestra Tipica on 40225 and 40226. For Okeh Dajos Belas plays tangos on 16582, and In a Little Spanish Town is resurrected again, this time for Hawaiian guitars, on 16247. Victor gives up, five records to Los Huasos do Chincoco (80000, etc.); three to the Orquesta Tipica Victor, playing tangos exclusively; two to Quiroga (79881 and 79337); two to the Marimba Centro-Americana (80190 and 80196); and three to the Orquesta Internacional (80175-6 and 80189). Rosita Montemar, Francisco Fuentes, and Luisa Morales are represented by one release each. The leading recording, that by the Banda Creatore is mentioned elsewhere among band reviews.

J.S.F.

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Too Late for Review

An important batch of Columbia records arrived just too late for review in this issue. Among them are: Sir Alexander Mackenzie's Overture to The Little Minister, conducted by the Composer; the Poet and Peasant Overture by the Columbia Symphony Orchestra; Ignatz Friedman playing Liszt's brilliant La Campanella; Eddy Brown playing Rimsky-Korsakow's Song of India and Hymn to the Sun; and Maria Kurenko singing familiar arias from La Boheme and Mignon. Leading the popular records is a third Two Back Crows reissue which is actually funnier than the two that have already appeared. Constance Mering and Muriel Pollock offer a record of two-piano selections; Ted Lewis plays Down the Old Church Aisle and Is Everybody Happy Now?; Leo Reisman plays What'll You Do? and There's One Little Girl Who Loves Me; The Ipana Troubadours play 'Swonderful to the Cliquot Club Eskimos coupling of My One and Only (both from the new Gershwin Show "Funny Face"); and Columbians play The Song is Ended with the Radioites There Must Be Somebody Else. Among the vocals, Blue River and Love is Just a Little Bit of Heaven are sung by Ruth Etting; and Playground in the Sky and Wherever You Are, by Vaughn de Leath. Porter Grainger leads the race disks with a song in tribute to the late Tiger Flowers. The Rev. Thrasher and Rev. Mosely are heard in sermons with singing, and Riley Puckett, Hugh Cross, Peg Leg Howell, and the Leake County Revelers are heard in new Southern specialties.

Victor 35875, Just a Memory, by the Victor Concert Orchestra and My Blue Heaven, by the Victor Salon group; and Victor 9150, Opening and Easter Choruses from "Cavalleria Rusticana," by the Metropolitan Opera Chorus, will be reviewed in the next issue, having arrived too late for this number.

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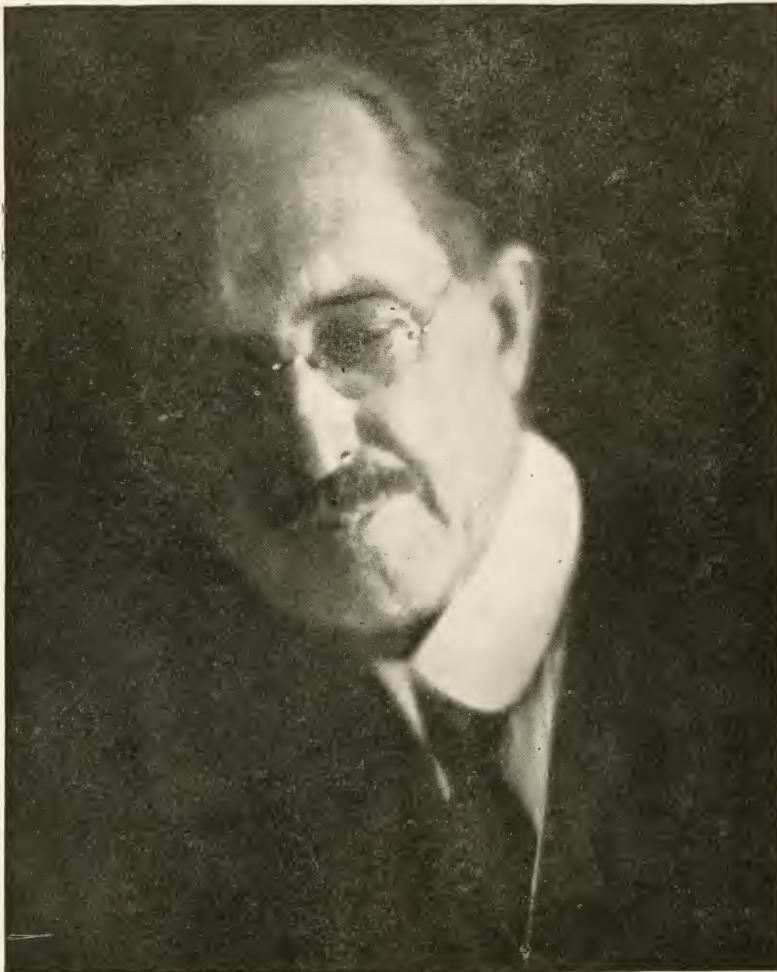
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Professor Charles H. Farnsworth

Giving a Meaning to Music

By CHARLES H. FARNSWORTH

*Emeritus Professor of Music Education,
Columbia University*

In the early days of folk-song, music was a natural expression of the joys and sorrows and hopes of the people and bore a closer relation to life than it does today. Music and words were inseparably linked. But when instrumental music began to develop, its real meaning became more and more obscure to the people. Consequently a person today without musical knowledge or background finds instrumental music largely jargon.

In the accompanying interview Professor Farnsworth describes a way of imparting a new significance to music by giving it meaning. Science has again opened up resources for the advancement of music appreciation through the new Audiographic Music Roll.

A GROUP of South Sea Islanders were once brought to England on a sight-seeing expedition. They had never been outside their narrow, lonely island and the party conducting them anticipated some lively fun watching the reactions of these primitive folk when their eyes would light upon the many strange sights which were in store for them. As they began sailing up the historic Thames to London, the Englishmen watched their rather expressionless faces for evidences of interest. But in this they were disappointed, for the Islanders gazed here and there without animation or apparent interest.

"But wait," the Englishmen assured themselves, "wait until we show them the Houses of Parliament, Trafalgar Square, Westminster Abbey, the Tower, the traffic."

When the boat docked, the Islanders were put on the top of a bus, which proceeded into the heart of London. But to the further disappointment of their guides, the Islanders simply gazed at this welter of strangeness with the same dull expression that seemed to be habitual with them. Suddenly everyone seemed to get excited at once—there was pointing, gesticulating, animated conversation, faces lit up—the first spark of enthusiasm was shown.

What spot hallowed by history had been sighted, now thought the Englishmen. It was no hallowed spot at all. What had caused all the excitement was simply a linesman scaling a telegraph pole.

In the South Sea Islands the men become very adept tree climbers, since they spend much time in cocoanut trees seeking the meaty fruit found in the little tufts of the topmost branches. Consequently, when they saw the man climbing the pole, it was something they knew and understood. All the historic sights of London were meaningless because they knew nothing of their association or history, knowledge which is possessed by nearly every school child.

Contrast with this story the one about the child who evidenced the strongest desire to see the Tower when brought to London for the first time. When asked the reason, she replied, "I wanted to see the place where the poor little Princes were smothered." The Tower had a real significance to her, but the only sight that appealed to the South Sea Islanders was the man climbing the pole.

It strikes me that a goodly number of people are South Sea Islanders when it comes to listening to music. They may listen to it with a certain amount of enjoyment and a real desire to know something about it, but it sounds to them like a foreign language, pleasant perhaps, but otherwise meaningless. But if they can find the man climbing the pole, then it is a different matter.

In order for a thing to have meaning to a child, or even an adult, it must be presented in terms of his experience or knowledge. The American novelist, William Dean Howells, tells an incident which occurred when he was a child. He was on river boat one rainy day when he saw a lame man lose his footing, fall into the river and disappear, never to reappear again. This incident meant no more to him than the raindrops falling into the river, save that the splash made by the man was bigger than any made by a raindrop. He did not know what death meant.

Similarly, how can music express its message to people unless they can read between the sounds, can find therein something from their own lives? The artist is able to do this, since he has studied the utmost possibilities of the work he plays. He may give it a splendid interpretation, but the lay auditor finds it mostly jargon.

There is a considerable amount of music, classified as program music, which tells a story. But if we do not know the story, how can the music itself make it intelligible to us? Then there is absolute music, which supposedly exists for its own sake. The purists say that we should love music for its beauty alone. But how can we see its beauty unless it bears some relation to our lives, unless it recalls or suggests a previous experience of beauty?

As a matter of fact, in the early stages of musical history music bore a closer relation to life than it does today. Cecil Sharp, who has made such valuable collections of folk-songs and dances, told me that words were the first consideration in the old folk-songs. The old folk singers seemed to recognize their tunes by the words rather than by the melodies, which gave added expressiveness to their meaning. But here we have a meaning to the music, a reason for the music. In fact, words were married inseparably to music before a divorce was finally effected in the early Renaissance period; roughly, at the beginning of the sixteenth century. Then music began to venture timidly forth, independent of its constant companion, words. Solo instruments made little essays into the field. Dance tunes which had been originally sung were now played on instruments, without the accompaniment of words. Even stately madrigals were entitled, "may be played by viols or 'flutes.'" Thus a new branch of the art sprang up. Heretofore music was used as a common means of expression by the people. But now it began to develop as an art and its real meaning became more and more obscure to the people who first gave it birth as an expression of their joys and sorrows.

Consequently, a person approaching music in the highly developed state in which we find it today without a background of musical knowledge and experience is at a distinct disadvantage. It is said that the development of the child recapitulates the development of the race. If this is the case, then the approach to music should suggest a recapitulation of its development which began by giving it meaning.

If a composition has a story, the procedure has been to tell the story first and then play the composition. Of course, this method awakens interest in the music because it gives a tangible clue to it, but it has its disadvantages. The auditor forgets many of the details and is unable to synchronize the music with the story when the music is played. If the story of the piece could be unfolded as the music is played, then a much more ideal condition would be realized.

The details could be shown just as they occur; in fact many interesting things about the music could be pointed out without a break in the music. This problem remained unsolved in my mind until some time ago, when I was invited to inspect some music rolls upon which the whole idea

had been developed in a practical and attractive way. I inserted one of the rolls in my reproducing piano and watched it unfold with not a little eagerness. It was the *Valse Triste*, by Sibelius. I was first treated to a picture of Sibelius and a short biography of his life. Then the music began and with it the story.

It is night. A son, watching wearily by the bedside of his sick mother, falls asleep finally through sheer exhaustion. A ruddy light suffuses the room, growing deeper. There is a sound of distant music. The glow and music steal nearer until the strains of a waltz melody are faintly heard. The mother awakens, rises from her bed, and in her flowing, white garments, which assume the guise of a ball gown, begins to move slowly and spectrally to and fro. She waves her hands and beckons at the summoning invisible guests. They appear and she mingles with them, dancing to this eerie, unearthly valse rhythm. Finally she sinks exhausted on her bed and the music breaks off. Then gathering all her strength she summons the dancers once more and they gyrate in a wild, mad rhythm. The weird gaiety reaches a climax. Then a knock at the door, which is flung wide open. The mother utters a despairing cry, the spectral guests vanish—Death stalks on the threshold.

Although I knew the story of this number well, I found myself quickening to it as the words were unfolded, together with the music, on the roll before me. There were illustrations to make it even more vivid. I thought to myself that a child hearing the piece in this manner for the first time would never forget it, so vivid would be the impression. He would know what the composer looked like by seeing his picture; he would know something of his life and the various incidents in the music would be indelibly etched upon his mind. As I took out the roll, I began to speculate on the possibilities in this new offering of science.

For instance, a Bach two-part invention could be presented in a most interesting and attractive manner, with the two voices segregated and tagged so that their entrances and exits would become an easy matter to follow; in fact, an absorbing matter.

My assistant at the Horace Mann School once had a class of eight restless boys. How to get these boys interested in a Bach two-part invention was a perplexing problem. Telling them about it and playing it did not work. So I made a chart, indicating with lines when the first theme appeared, and when the second, with each repetition noted; hung the chart up; played the piece, and requested the class to tell me how many repetitions of the first theme occurred. Every boy was interested in this, since it was tangible. It meant something. The idea of tagging parts of a Bach invention is valuable because a tag adds significance. All birds are sparrows to us until we have had a little nature study, and then we get excited over our ability to discover the various kinds of feathery songsters. The most popular of Beethoven's Sonatas is undoubtedly the "Moonlight" because of that very expressive tag. "Song Without Words," by Mendelssohn, conveys nothing definite, but "Consolation" tags it and offers the imagination greater scope in addition. Schumann realized this particularly in his smaller works for children. Probably the most popular children's piece extant is "The Happy Farmer." Do you suppose it would have been so popular if, instead, he had named it simply "A Melody"?

The truth is we like to tag things, we like to know the underlying meaning of things. Particularly is this true of the present generation. And music has a meaning. It has a real message for every person, but it must be interpreted to him in a language he understands. All this has now been made possible through the Audiographic Music Roll.

Analytical Notes and Reviews

By Ferdinand G. Fassnacht

An entirely new idea is being introduced to the lovers of reproducing-piano rolls in this Aeolian Library of illustrated and descriptive rolls for the "Duo-Art" and player-piano. The library will be found to consist of five different series or departments, covering a field which is bound to satisfy each and every taste.

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"(1) BIOGRAPHICAL ROLLS, in which a composer's career and his artistic development are briefly sketched; with apt quotations of his music.

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BIOGRAPHICAL ROLLS (1) are especially adapted for lectures in schools, clubs, institutions and the like. They will save considerable time for the lecturer in as much as he or she will have at the finger's tips all necessary information relative to any composer found in this series.

ANALYTICAL ROLLS (2) would cover the same field, tho in this instance one would receive the explanation and the playing of but one composition.

RUNNING COMMENT ROLLS (3) serve the real student, the real music lover, for thru the entire composition

runs comments explaining the various themes, counter melodies, etc., besides giving at the same time an explanation of what the composer had in mind when writing certain passages.

Mr. Charles H. Farnsworth of Columbia University was Mr. Percy A. Scholes' collaborator in editing this wonderful WORLD'S MUSIC LIBRARY.

DUO-ART WORLD'S MUSIC LIBRARY V-253-A, B & C. Beethoven; Sonata "Pathetic," (Op. 13 in C Minor) 3 rolls. Played by Harold Bauer, with Listener's Notes by Harry Crane Perrin, D. Music, F.R.C.O., Dean of the Faculty of Music in McGill University, Montreal, and Director of the University Conservatorium of Music; late Organist of Canterbury Cathedral.

These rolls belong to the ANALYTICAL series, that is, the chief lines of construction are first explained and extracts performed before the entire movement is played without a stop.

It would be well to follow the A roll of this particular Sonata from the very beginning and thus try to visualize for you the many interesting points found therein:— First will be found a portrait of Harold Bauer along with his signature authorizing the use of this roll with the DUO-ART instrument. Then follows a partial list of Artists who have recorded for this WORLD'S MUSIC library among whom can be found Bauer, Cortot, Paderewski, Leginska, Ganz, Gabrilowitsch, Grainger, Hofmann, and many many others. On the opposite side of this list will be found yet another partial list, this time of Music Educators who are Contributing Editors of this fine Library. Then follows a series of names of practically all the important musicians from the United States, Britain, France, Germany, Belgium, Spain, Argentine, etc., approving the presentation by the HONORARY INTERNATIONAL COMMITTEE, for the PROMOTION OF MUSIC STUDY BY MEANS OF THE "DUO-ART".

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We allow the roll to proceed and we find a portrait of Beethoven. Then the signature of Mr. Harry Crane Perrin authorizing the use of his annotations for this roll; the name of the new AEOLIAN LIBRARY, that of "THE WORLD'S MUSIC." Now comes the first "STOP" bar line, with instructions to stop the roll in the correct position for reading the text. Here is found a portrait of Prince Karl Lichnowsky, one of Beethoven's greatest supporters in Vienna, a keen lover of music. All the rolls of Beethoven's Sonatas in "THE WORLD'S MUSIC" bear portraits and other pictorial illustrations bringing us in touch with the composer, his life and his friends, the series constituting in its completeness, a unique "Beethoven Picture Gallery." After this will be found short but interesting notes on Beethoven, his life, his work. The comments and thematizing in this particular roll have been prepared by the American Editorial Staff. Now the Introduction in C Minor, and as one reads the printed word the full chord of C Minor is being played by Harold Bauer, just as the Harold Bauer has said "THIS IS THE INTRODUCTION"!! and followed by playing the chord of C Minor.

The one measure that was played was printed with an explanatory note showing the rhythmical pattern of this opening phrase after which follows the chord. Then follows another notation in actual printed notes showing that the figure or pattern, tho it remains the same, the actual notes of the musical phrase change, that is, the Rhythmic Motif of the Introduction, and Harold Bauer proceeds to play these two measures for us. The red numeral 1 marks the theme. After this follows four or five measures of the opening of the First Movement proper, Molto allegro e con brio, notes again in actual print. This is the principal theme of this movement and is marked A in red capital lettering. Again Harold Bauer proceeds to play these measures pictured for us.

We now find the subordinate theme (marked B in red capital letters) printed for us in actual notes; where the right hand crosses over the left to play the Baritone solo of four notes. Bauer once more acquiesces to our wishes and performs about sixteen measures. This was the subordinate theme FIRST PART. Having played these Bauer gives way to the American Editorial Staff who now explain the Subordinate theme, SECOND PART, marked with the small letter b in red ink, printing same in notes before Bauer takes it up and plays this second part of the Subordinate theme. Now follows the development, which opens with the theme of the introduction (the first quotation) now transposed to its dominant key, that of G Minor and again played GRAVE. This is marked with a red circle and 1 in the center of same. Bauer again plays showing the modulation to E Minor. The preceding figures that appear now in the development are marked with their original letterings or numerals but always in the center of a red circle, thus showing that the theme is in the process of development. Once the modulation is made into E Minor the chief theme of the first movement is developed and Harold Bauer plays three or four measures, marked on the roll with a Red Capital A in a circle. Again the theme of the Introduction is shown in actual notes, with more explanations and Bauer proceeds to show us how this is developed. The theme being marked first with the Red numeral 1 and later the 1 in a circle, showing it is being developed, thus bringing to a close a most interesting "lecture" or "lesson" on the principal themes and their development of the "Pathetic" Sonata of Beethoven, first movement.

From now on the roll takes up the very beginning of the first movement with the Introduction in C Minor and continues without a stop thruout the entire movement explaining as the roll proceeds with the aid of the numerals and letters as were the main lines of construction explained at first. When the principal theme is played you are told so thru the printing on the roll at the time the theme is actually being played and so it follows one theme after another, each in turn being brought to the attention of the listener. The A Roll takes up the 1st movement; the B Roll the 2nd movement and the C Roll the 3rd and last movement.

These three rolls constitute in themselves a masterly work of art in more ways than one. The annotations and explanations along with the playing of the themes themselves are worth a great deal to anyone, be they student or music-lover and then to have the entire movement played by an artist like Harold Bauer with explanations practically following his every movement is worthy of the highest praise. Bauer follows every mood of Beethoven. Here he is sombre, there he is forceful; now fleeting lightness and then ponderous and

heavy, but no matter what the mood, Bauer covers it and covers it well.

In the 2nd movement or the B Roll, Adagio cantabile, Beethoven gives us the Calm after the Storm—a lovely song like melody which Bauer plays with full appreciation of its poetic quality. This Sonata was rightly named "Pathetic", for in the three movements there is that under current of pathos not found in Beethoven's earlier sonatas. In the 3rd movement, or C Roll, Rondo, Allegro, the vigor and fiery aspect of the 1st movement is recalled. Bauer plays it with vigor and fire too. He catches the rhythmic piquancy Beethoven wanted at the very start of this Rondo when he (Beethoven) brings in the second phrase on an accented note a trifle before it is due, emphasizing each group of four eighth notes with a grace note. The first few notes of this Rondo are similar to the first subordinate theme in the first movement. There is that touch of "pathos" in this movement too, appearing twice in two different keys.

A wonderful set of rolls, magnificently recorded. This is Beethoven as Beethoven should be played—played by that master, Harold Bauer.

DUO-ART WORLD'S MUSIC LIBRARY, A-15 Liszt: Dance of the Gnomes (Gnomereigen). Played by Guiomar Novaes, with Listener's Notes by M. D. Calvocoressi, author of "Musical Criticism," "Musical Taste and How to Form It, etc. This Liszt number is taken from the "Etudes De Concert." A Running Comment Roll.

It starts off with the introduction—"A crooked-legged gnome hops out into the moonlight"—In this very introduction Novaes shows her wonderful touch, bright, delicate, full of vision, but at Part One in F sharp Minor where the gnome is "followed by a host of grotesque comrades who prance after him"—she also shows there is in her makeup the stamina so necessary for the successful pianist.

Thruout the composition Novaes dominates with her skillful manipulation, her grace, her sparkle. She knows the work at hand and she plays with her whole mind on every little detail, thus making the recording a most attractive one, worthy of a place in every Music Roll Library.

DUO-ART WORLD'S MUSIC LIBRARY, A-34, Debussy: The Submerged Cathedral, (La Cathedrale Engloutie). Played by Myra Hess, with Listener's Notes by Percy A. Scholes, author of "The Listeners' Guide to Music", "The Listeners' History of Music", etc.

A Running Comment Roll. Here is music full of mystery and haunting strangeness—cathedral bells chiming as if in a world of mysticism. It is a story suitably fitted to Debussy's style and in turn, gave us a veritable tonal vision—a vision, tho with phrases short, clear, full of grace.

It is one of twelve pieces forming Debussy's "First Book of Preludes for Piano." The running comment thruout the roll will surely be found a wonderful help in understanding just what was behind every change of form, change of key and the like.

Myra Hess has given us a reading or interpretation that will be hard to surpass. Her sympathetic understanding, her insight of the real meaning of such music as penned by Debussy are but few reasons why such a masterpiece is entrusted to her for a DUO-ART recording.

DUO-ART WORLD'S MUSIC LIBRARY, A-32, Mendelssohn: Fingals Cave Overture. Played by Hutcheson and Ganz, with Listener's Notes by Percy A. Scholes, author of "The Listener's Guide to Music", etc. A Running Comment Roll. Ernest Hutcheson and Rudolph Ganz have combined forces, the result being a superbly played recording of this ever popular overture with its vigorous, strong and appealing themes.

Mr. Scholes in his Running Comment gives us a story that is bound to hold the attention from beginning to end. For example, covering the first eight measures, Mr. Scholes writes "The awe and hush of immensity, with, as an undercurrent, the little swirls and eddies that seem to be the quiet reflection within the solemn cavern"—a better choice of words to describe this opening theme would seem hard to find and so thruout the entire Overture Mr. Scholes' comment is a well-studied one bound to be approved by all. As for the interpretation—a trifle hurried is their playing of the opening theme, but they soon settle down to the normal tempo and give us a real treat. Their spirit and vigor through deserve mentioning. Surely a roll to add to one's library.

DUO-ART WORLD'S MUSIC LIBRARY, A-8, Tchaikovsky: Humoresque (Op. 10, No. 2). Played by Rudolph Reuter with Listener's Notes by Franklin Dunham, Lecturer on Music, Fordham University. A Running Comment Roll. It was while Tchaikovsky was spending some time at Nice that he composed this Opus 10, consisting of two piano numbers, No. 1 a Nocturne and No. 2 this Humoresque. It is generally understood that the Humoresque was made up of part of a French popular song of that time (January, 1872) which Tchaikovsky heard for the first time while on this particular visit to Nice.

A skilful composition and in a vein not often found in Tchaikovsky's works. Full of unexpected turns of phrasing, with tempos and rhythms changed, it is a true picture, thru the expression of music of a humorous situation. One can hear the chuckles followed by the hearty laughter as the story is unfolded. And as Mr. Dunham says in his Comments, there must be a serious side to the tale in which Tchaikovsky drops the **humorous** to that of a distinct opposite—a touch of pathos. But that doesn't last very long; merely interjected for contrast and back again with renewed gusto to the original humorous story ending with chuckles and—Chuckles. Mr. Dunham follows the story very cleverly indeed and his many remarks thruout the roll lend themselves to a better appreciation of what Tchaikovsky had in mind when writing it.

As for Mr. Reuter's interpretation, it is all it should be. Mr. Reuter's technical skill is called on time and again and he never fails to come forward and show what he can do. A keen sense of humor is most urgently required to play this "Light Tchaikovsky number and Mr. Reuter again lives up to these requirements.

DUO-ART WORLD'S MUSIC LIBRARY, A-1, Ravel: Jeux D'eau (Playing Fountains). Played by Robert Schmitz, with Listener's Notes by George H. Gartlan, Director of Public School Music, New York City. A Running Comment Roll. A very beautiful composition, inspired it is believed by Ravel's watching the play of the waters in the fountains of the Garden of Versailles.

The Running Comment of Mr. Gartlan follows very faithfully thruout. Where Ravel uses his strange tonal arpeggios to describe the play of the fountains, Mr. Gartlan, in part, writes "The waters leap joyously upward into sunlight—recede—to surge upwards again." And further on "A lull in which the murmuring undertone is heard once more." And so thruout there is explained for us a very understandable story, easily followed, making the playing all the more enjoyable. As to Mr. Schmitz's reading, it is a masterly one. He too has caught Ravel's mood; and he follows it religiously. His playing of the strange chords and peculiar tonal arpeggios stamps him as one with sympathetic understanding and poetic insight.

DUO-ART WORLD'S MUSIC LIBRARY, A-28, Faure: Berceuse (From the "Dolly" Suite). Played by A. Cortot with a Listener's Notes by Marie Wiethan, Lecturer on Music Appreciation, Board of Education, New York City. A Running Comment Roll. A very quaint but delightful Cradle Song, transcribed for piano solo by Cortot.

Marie Wiethan very skilfully relates the story while Cortot plays it charmingly. He fairly makes the piano "Sing" the plaintive lullaby, as we were told the youngster song. A superb tone and an artistic reading is Cortot's offering in this delightful recording.

DUO-ART WORLD'S MUSIC LIBRARY, A-22, Mozart: Turkish March (From the Sonata in A). Played by Lewis Richards with Listener's Notes by Percy A. Scholes, author of "The Listener's Guide to Music", etc. A Running Comment Roll. Mozart originally composed this March for the harpsichord or the early pianoforte.

Mr. Scholes in his comments tells us of the instruments playing, the distance they are covering either way, with many more interesting phrases covering that part played by Mr. Richards. As for Mr. Richards' interpretation, his sharp crisp playing is surely suited to this style of music. Mozart is hard to play; some pianists can never play Mozart as it should be played, but here, we have the "Turkish March" played in the true Mozartian style.

DUO-ART WORLD'S MUSIC LIBRARY, A-6, Chopin: Revolutionary Study (Etude in C Minor Op. 10, No. 12). Played by Harold Bauer with Listener's Notes by G. C. Ashton Jonson, author of a "Handbook to Chopin's Works." A Running Comment Roll. While Chopin was in Vienna, news came that revolution had broken out in Warsaw giving Poland her freedom; but it was not to last for while at Stuttgart he learned that again his country was in bondage. This was in the year 1831 and the emotion wrought in Chopin's soul at the time was the compelling power that forced him to write this Study, giving vent to his feelings thru musical expression and composing an Etude which pictures the shock of sudden disaster, violence, indignation, despair and above all a theme which is one of the most forceful in all Chopin, signifying an angry and passionate protest.

Mr. Johnson comments thruout the composition in a most helpful manner, picking out the various themes against the particular passages he refers to. He tells us the various keys thru which the music passes and taking all hints as a whole, surely lends itself to a better appreciation of this very emotional and passionate Etude. And Harold Bauer's rendition is an astounding one. Powerful and dramatic is his playing of these themes depicting Chopin's tense feelings, seeming to rise and rise still higher in his (Bauer's) protest as Chopin must have in his time. Very virile is this reading, especially of the First theme. Bauer here has given us a DUO-ART Roll that should be prized by all and the Aeolian Company should be thanked for flawlessly reproducing such a masterly performance.

DUO-ART WORLD'S MUSIC LIBRARY, A-36, Liszt: Benediction of God in Solitude. Played by Siloti with Listener's Notes by M. D. Calvocoressi, author of "Musical Criticism", etc. A Running Comment Roll. This composition is part of the "Harmonies Poetiques et Religieuses" which was inspired by a poem written by the French Poet Lamartine. It is impressive music and Siloti plays it impressively. The Aeolian Editorial Staff have here prepared the comments which are all they should be. They have followed the work point by point, giving us interesting quotations which fully cover every rise and fall, every entrance of a new theme, etc. Mr. Siloti's interpretation, as we have said before, is an impressive one. Full of technical difficulties, florid left hand work, Siloti brushes everything before him that pertains to piano technic, leaving us nothing but the beautiful harmonies which fill the work from beginning to end. This DUO-ART Roll should be very popular, for it is music the vast majority of us like, played also as we like to hear a real pianist perform. Brilliant, with fire and vigor, with embellishments playing against the beautiful main theme, holding us entranced until the very end which comes all too soon.

DUO-ART WORLD'S MUSIC LIBRARY, A-16, Kreisler: Caprice Viennois. Played by Erno Rapee, with Listener's Notes by Philip Conrad of the World's Music Editorial Staff. A Running Comment Roll. In this Viennese Caprice, Kreisler portrays gay and frivolous Vienna. He also gives us the languorous waltz which Vienna heard so often thru those of Johann Strauss, but in this same waltz can be heard that undercurrent of sadness, that haunting sorrow so prevalent among laughter loving people.

Mr. Conrad's comments are timely and to the point while Mr. Rapee's playing of this attractive tonal poem is delightful in its dainty grace and delicacy.

DUO-ART WORLD'S MUSIC LIBRARY, A-21, Weber: Invitation to the Dance. Played by Tina Lerner with Listener's Notes by Daniel Gregory Mason, Professor of Music, Columbia University. A Running Comment Roll. One of Weber's compatriots stated in an early criticism, that the "Invitation to the Dance" marks the transition to modern dance music."

Here is brilliancy personified; rhythmic freedom in its full meaning. Brilliantly performed by that artist Tina Lerner. Mr. Mason gives us the story in his comments, assisted as it were by Weber himself, who happened to jot down "stage directions" for Caroline his wife when he first played it for her. As for the interpretation of Tina Lerner it is simply wonderful. Her brilliant and energetic performance thruout holds one spellbound. Here is a roll that will teach the student of pianoforte a great deal regarding pedaling, etc. A roll that should be in the library of every student of piano.

DUO-ART WORLD'S MUSIC LIBRARY, A-4, Sibelius: *Valse Triste*. Played by Harold Bauer, with Listener's Notes by Philip Conrad, World's Library Editorial Staff. A Running Comment Roll.

The picture portrayed here for us by Jan Sibelius is rather morbid to say the least. It is full of haunting, halting rhythms, now rushing as if in a frenzy, now holding back as if awaiting the call. Mr. Conrad gives us a very clear and concise story thru his comments, while Harold Bauer's rendition follows faithfully with true poetic insight. His is his usual masterly performance.



FRANKLIN DUNHAM
Secretary, World's Library Audiographic Music

What an English Contemporary Says of the Analytical Series

(*Sydney Grew in the December issue of "The British Musician"*)

THE system of analysing adopted by the writers for the Aeolian Company is simple and practical. It consists in taking the leading themes of the piece, and presenting them in musical notation and in perforations. There is first a verbal explanation printed on the roll, then the theme is printed for those who can decipher written music (which everyone may learn to do at the cost of about six hours' work in a good rudiments book), and finally the music is cut into the roll for immediate performance. The themes of a piece may enter and recur singly or in combination, and when they recur in the body of the piece they may be in a different form: the analysts therefore show certain of these developments and modifications by means of further quotations, so that the player-pianist learns the text of the musical discourse and becomes aware of its salient features, much as he might learn of a drama by reading beforehand an exposition of the drama.

Not all compositions, however, require analysis, and not all writers can analyse well. The task of analysing music is troublesome and, even in the best result, rather unsatisfactory.

During the past seventeen years I have written analyses of many hundreds of works, from little "album leaves" and "sketches" to vast modern symphonies, and only in a few instances have I been pleased with the outcome of my work. Therefore if in the present current review of the World's Music Library I have occasion to comment adversely upon any of the analyses, my criticism will be based on as extensive an experience as anyone in this country can claim to possess, and it will be marked by a sympathetic appreciation of the difficulties encountered by the writers.

The Bach *Prelude and Fugue in B flat* ("48," book I) is expounded well by Percy A. Scholes. If the amateur musician will work sufficiently over this roll, he will learn what a fugue is and discover thence the enjoyment a fugue gives the musician. I have been fascinated by the way Mr. Scholes exhibits the gradual growth of this happy little piece; and following his advice as to listening deliberately to individual lines of sound in passages where three lines move simultaneously, I have had my ear trained afresh. The entire composition is given after the analysis of the Fugue, and it is delightful to enter upon the *Prelude*—a lively, bold improvisation—in its present peculiar position as Intermezzo between the analysis of the *Fugue* and the *Fugue* itself. I can imagine the amateur, instructed now for the first time regarding a piece by Bach, awaiting eagerly the coming of the piece which has been expounded, where he will have what has been learned through the exposition and those other portions of which the analyst has said nothing.

Sir Landon Ronald does not stand long between us and the 1st movement of the Grieg *Concerto for Piano and Orchestra*, but he supplies some "running comments" by which this roll is made to incorporate the virtues of both the Analytical Series and the Running Comment. Percy Grainger plays the music magnificently. He knows the true poetry of the music, and so does not try to make a drama of what is essentially a lyric, however large the range of the ideas and their development. From the first chord you recognize him. He is firm yet fiery; he makes sharp outlines, yet his phrases are broad with the breadth of an inspired orator. The transcription for player-piano, which is Grainger's own, makes the music as suitable for player-piano as if it were a "speci ally-composed" work.

John B. McEwen, dealing with Mendelssohn's *Andante and Rondo Capriccioso*, has an easy task; but this composition nevertheless is one that gains by an exposition of its thematic material and the course of its development, and the Principal of the Royal Academy of Music puts the facts before us with the ease and certainty of a Walford Davies. Josef Hofmann's interpretation is brilliant and easy, and it is so rhythmically true that it inspires the player-pianist to the making of the right metrical accents, which in the Rondo, belong to the alternate bars.

The *Novelette in F major* of Schumann is a piece which calls for analysis, even though the bar-lines are given in the roll, because of the curious form of the work and of the tied-note syncopations. But Ernest Fowles neglects to speak of the syncopated accents. These are vitally important in the music; and as they are not printed with the perforations, we cannot play the music properly without reference to the score. Harold Bauer is the interpreter.

It was not necessary to analyse the Chopin *Nocturne in E flat*, Op. 9, No. 2, which is only a simple instrumental song, nor the *Polonaise in A major*, Op. 40, No. 1, which is music as direct as a military march. Moreover, Godowsky, playing the former as a poet thinking through a lovely theme, and Paderewski, playing the latter like an ancient bard inspired with a single thought, make analysis doubly unnecessary. Such pieces need only the annotation of the Annotated Series, which Ashton Jonson, the analyst here, who has read a good deal about Chopin, can well supply.

The *Prelude in C sharp minor* of Rachmaninoff (H. A. Scott: Gabrilowitsch) is on the border-line between the works that need exposition and those that do not; its very popularity, however, carries it slightly towards the side of desirable exposition, since amateurs who in the ordinary way would not trouble about analysis may be induced by this roll to consider the instructional value of analysis in general. S.G.

(To be continued)

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The Columbia-Kolster Viva-tonal plays any standard record. Elusive tonal shadings, actually in the records, but impossible of reproduction on the ordinary phonograph, are brought out in all their beauty. The volume of sound can be increased or decreased at will, from a whisper to a fortissimo. Changes in volume have absolutely no effect upon the quality of reproduction. The definition and balance of the original is retained in its entirety. Your ear cannot hear a difference, nor can your imagination conceive of either voice or instrument being more "like life itself."

The Columbia-Kolster Viva-tonal gets its power from the house current. Batteries are eliminated. It requires no winding. An exquisite jewel-like topaz pilot light, set on the line of vision, indicates when the current is on. Every detail is designed to delight the eye and offer the utmost in service.

Before buying a new reproducing instrument, make certain to hear the Columbia-Kolster Viva-tonal Electric Reproducing Phonograph, the remarkable achievement of over two years' intensive work by the engineering departments of two great companies: the Columbia Phonograph Company, makers of the Viva-tonal Columbia Phonograph and the electrically recorded Columbia New Process Records; and Federal-Brandes, Inc., manufacturers of the Kolster Radio Set.



Columbia Phonograph Company
1819 Broadway, New York